University teachers' beliefs and pedagogies to engage students' affective response during music listening and teaching in mainland China and Hong Kong

by

Su, Yan

A Thesis Submitted to

The Education University of Hong Kong

in Partial Fulfilment of the Requirement for

the Degree of Doctor of Education

September 2016

ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 – 1346

Statement of Originality

I, Su, Yan, hereby declare that I am the sole author of the thesis and the material presented in this thesis is my original work except those indicated in the acknowledgement. I further declare that I have followed the Institute's policies and regulations on Academic Honesty, Copy Right and Plagiarism in writing the thesis and no material in this thesis has been published or submitted for a degree in this or other universities.

_____

Su, Yan

September 2016

Thesis Examination Panel Approval

Members of the Thesis Examination Panel approved the thesis of Su, Yan defended on August, 2016.

Principal Supervisor
Prof. Leung Bo Wah
Professor & Head
Department of Cultural and Creative Arts
The Education University of Hong Kong

External Examiner
Prof. Jody Kerchner
Professor & Chair of Music Education
Oberlin Conservatory of Music, USA

Prof. Susan O'Neill
Professor
Simon Fraser University, Canada

Associate Supervisor
Dr Koji Matsunobu
Assistant Professor
Department of Cultural and Creative Arts
The Education University of Hong Kong

Internal Examiner
Dr Wong Ping Ho
Associate Professor
The Education University of Hong Kong

Approved on behalf on the Thesis Examination Panel:

_____

Chair, Thesis Examination Panel
Dr Stapleton, Paul
Chair Professor
Graduate School
The Education University of Hong Kong

Abstract

Music listening occupies a central part of music studies at all levels of education. However, according to the relevant research, teachers have been emphasizing students' cognitive responses with limited connection to the affective domain during. Undergraduate music majors have little interest in those teaching materials chosen by their teachers. This study is based on motivation theory, which emphasizes cognitive and affective responses during the learning process as well as requiring teachers to understand students' behaviors, thoughts and feelings. The aim of this study is to investigate and explore teachers' beliefs and pedagogies toward students' affective responses during music listening in higher education under the context of mainland China and Hong Kong. The following two research questions guide the whole study: a) what are university music teachers' beliefs and pedagogies toward affective response during music listening and learning in higher education? (b)How do their teaching pedagogy represent their belief? This study uses a mixed-method approach and includes two phases. Phase I aims to investigate the current situation regarding teachers' belief and pedagogy towards affective responses while listening and learning to music. A questionnaire surveyed the views of 185 university music teachers recruited from 17 universities in mainland China, together with ten university music teachers from two universities in Hong Kong. From the questionnaire survey findings, three major issues were identified by teachers and considered critical to informing their beliefs and pedagogies when teaching music: (1)

the correlation between teachers' beliefs and pedagogy, (2) perspectives and pedagogic strategies toward affective response in music listening and learning, and (3) the factors influence teachers' beliefs and pedagogies. Phase II aims to explore what the teachers' actually teaching and the influences upon teachers' belief and pedagogy towards affective responses in music and learning. Two case studies were carried out simultaneously, it described teachers' beliefs and pedagogy based a series of class observations and semi-structured interviews. Two teachers from two institutions were invited to join this research. Five class observations were carried out in one semester and the duration of each class was approximately one and a half hours in Institute A; four class observations were carried out in one semester and the duration of each class was approximately two and a half hours in Institute B. Non-participant observation involving video recording and note-writing was used in all the class observations. Findings revealed that two participating teachers agreed that affective response plays an important role in listening response, but their pedagogy is still focus on music cognition. However, different strategies for affective responses to motive students learning employed by two teachers. Together, these findings included that music higher education has been paying more cognitive than affective responses Teacher-centered model, teaching experiences, and teaching facilities influenced teachers' teaching. In the future, cognitive and affective response, and a student-centered approach during music listening and learning should be emphasized at all levels of student

development.

Key words: affective response, teachers' beliefs and pedagogies, music listening and learning

Acknowledgments

I am very grateful to express my sincere gratitude to my supervisor, Prof. Leung Bo Wah and associate supervisor Dr Koji Matsunobu, for their meticulous supervision, valuable comments, and continued support during my research study. Without their professional guidance, encouragement and patience this research would not process successfully. I am very glad to have such supervisors as well as a friend.

I wish to thank many people, it would be impossible to complete my study without the help, understanding, and encouragement from many scholars, family, and my friends. A special appreciation is to my loving parents for their endless love, support and understanding during the whole process of my doctoral study. I also would like to thank the support of supervisors, staff, my family and my friends, for their unconditional support and encouragements throughout my study in music.

I would like to thank the CCA department of the EdUHK and the School of music of South Normal University for providing me a chance to do my case study. Besides, I would like to wholeheartedly thank the interviewees Dr Sun and Mr. Men, and 197 university teachers who have completed the questionnaires, without which I would never be able to complete my whole research.

Table of Contents

List of Figures

List of Tables

Chapter 1: INTRODUCTION

1.1 Background

Lecturers who often start from their own viewpoints and design their teaching content generally emphasize cognitive thinking regarding sound (Wang, 2010). Music listening under teacher-directed instruction in higher education mainly focuses on cognitive responses and the search for musical elements, which are the formal, factual aspects of music. Relevant listening textbooks, for example, Zorn and August (2006) concentrated on the effective listening skills to recognize different styles of music from the Baroque period to the present North American popular music. Wright (2013) designed to develop and refine the listening skills through using online listening exercise; he suggested that listeners may have a lifelong appreciation of music. Additionally, Hoffer (2012) intended to complete a course solution that develops student's listening skills while teaching them to appreciate the different styles, forms, and genres of music. Students' mastery of a body of musical knowledge is tested through a series of musical element examinations such as rhythm, dynamics, harmony, and form variation. However, teacher-directed attentive listening guides music majors toward improved aural skills and helps them to engage with music and perform in public. Furthermore, music listening classes conducted in many conservatories and music departments do not have specific criteria evaluation of students' listening responses (Wang,

2010).

Because undergraduate courses are designed by individual teachers and curricula are monitored by individual schools, music listening classes in mainland China and Hong Kong are mainly teacher-directed pedagogy. Although some curricula guide support a holistic perspective of human responses in music listening, lecturers' teaching objectives still generally emphasize cognitive thinking regarding sound over engagement with music and enjoyment (Guan, 2013). Currently, various perspectives exist regarding listening pedagogy because the pedagogy adopted is entirely determined by individual teachers' teaching intentions. However, certain concepts can be summarized for listening pedagogies: listening attentively e, engaging oneself in music, identifying and interpreting music, enhancing music understanding and meaning, spending more time listening attentively, and encouraging students to express themselves (Yuan, 2004).

Since the 20th century, scholars from mainland China have explored how effectively people are engaged in music, and teachers intend to facilitate understanding among different types of listening materials (Ma, 2012). Additionally, music listening research and learning in mainland China is mostly focused on discipline-oriented philosophy and policy. However, according to a report, from 2012 to 2015, 7.56% related research articles have employed qualitative research while 1.03% of them have employed quantitative research methods, respectively. Consequently, empirical research and theory knowledge should be enhanced

(Wang, 2010).

In the Hong Kong education system, creativity in music teaching has been gradually introduced from primary and secondary school to higher education by music teachers since the 1990s. Most creative activities in the curriculum focus on creative listening (Leung, 2002). According to the current study, Hong Kong Baptist University (HKBU) and the Hong Kong Institute of Education (HKIEd) incorporate musical creativity in teaching and learning into undergraduate academic courses. The Bachelor of Arts (Music) degree at HKBU requires music graduates to have a common and valid foundation of academic knowledge that combines advanced creative and performance skills. The undergraduate curriculum at HKIEd for music majors includes a course called "creativity in music" that is available to senior music students once a year. It includes the basic theory of creativity, creative performance, creative listening, and the assessment of creative processes. Another course called "creative activity" is offered to freshmen once a year mainly to teach music fundamentals with creative approaches and enables students to actively be involved in music learning. At both of these universities, the mission of these creative programs is to nurture more competent and confident music teachers for their future teaching as well as to promote the qualification of teachers with a positive attitude toward creativity in music education.

This dissertation focuses on teachers' beliefs and pedagogies toward students' affective responses during music listening and learning, which is a critical means by which

music teaching in mainland China and Hong Kong can be improved, developed, and enhanced. The present study investigated the concept that providing information to guide teachers' perspectives and strategies during their instruction, specifically for focusing on students' affective responses and engagement in music listening, can considerably improve music teaching and learning. Specifically, regarding the teacher-centered mode of instruction that dominates much of mainland China music teaching, teachers must improve by adopting a more student-centered approach in which students are provided with learning environments that motivate them to actively participate in music learning and critical thinking.

1.2 Purposes of the Study

The purpose of this study is to investigate and explore teachers' beliefs and pedagogies toward students' affective responses during music listening in higher education under the context of mainland China and Hong Kong. Two research questions guide the whole study: a) what are university music teachers' beliefs and pedagogies toward affective response during music listening and learning in higher education? (b) How do their teaching pedagogies represent their belief? Therefore, this study uses a mixed-method approach and includes two phases The purpose of phase I is to investigate the current situation of teaching beliefs and pedagogies of music academics toward affective responses while listening to music in mainland China and Hong Kong and the extent to which teachers incorporate their beliefs

into their teaching.

According to information gathered from Phase I, the purpose of Phase II is to explore teachers' actual teaching and the influences upon teachers' beliefs and pedagogies toward students' affective responses in music and learning. This study involved two parts: observations of classes and semi-structured interviews of teachers. Finally, a cross-case analysis method (Khan & Van Wynsberghe, 2008) was used to facilitate the comparison of commonalities and differences.

1.3 Need of the Study

To date, limited empirical research on music listening and learning in music education area in mainland China has been conducted, especially compared with in Hong Kong. This is because the design of music curricula in mainland China is embedded within the cultural philosophy of Confucianism, which embraces the cultivation of morality, honesty, and love through music. The entire Confucian education value reflects the concepts of "ordinary", "commonality", and "constancy". It advocates a harmonious environment for aesthetic experience. Additionally, Chinese scholars prefer to interpret, explain or describe some phenomenon or theories rather than using standardized or quantified approach for problem-solving when dealing with the aesthetic or art issues. As a result, until now few Chinese music scholars learn to use evidence-based research methods in their researcher and

yet they acquire the necessary skills to feel capable of applying empirical approaches.

The importance of aesthetic education in music higher education has been highlighted by official documents and curriculum guidelines for several years because aesthetic education and emotional expression through music lessons can facilitate students' moral development and affect their personalities, teaching them to behave fairly and be sensitive (Song, 2011). Therefore, Chinese scholars in higher education prefer to choose topics that focus on aesthetic areas and the pedagogical application of this domain. In contrast to Western individualism, Chinese people prefer that the collectivistic dimension of culture-specific musical functioning be taught to youths. Therefore, research model and dimension selection in mainland Chinese studies have been restricted to investigating higher education curriculum development and implementation (Guan, 2010; Guo, 2008).

Besides, although many cross-cultural studies have been applied to different domains, most music teaching strategies are based on Western perspectives (Dissanayake, 2006; Gregory, 1997) and few studies have investigated pedagogy in non-Western samples (Miranda, et al, 2013). The current study was conducted in mainland China and Hong Kong to address this gap in contemporary research.

At present, no mainland Chinese or Hong Kong studies have explored affective responses during music listening in higher education. In summary, this study provided new information on affective responses in music teaching and learning, which have previously

received limited attention. However, the critical integration of affective responses for holistic personal development should be a core component of musicianship.

1.4 Research Design

The study comprises two phases: a questionnaire survey of teachers' beliefs and pedagogies and two case studies with a series of semi-structured interviews and class observations, each of which are interlinked.

1.4.1 Phase I: Survey of the current situation

The first phase of the study clarifies the extent of teachers' beliefs and pedagogies during music listening and teaching to undergraduates in the context of mainland China and Hong Kong. Their personal understandings of the affective responses, the main difficulties encounted when teaching music listening for students, and suggestions concerning the current situation of music listening pedagogy in higher education are investigated. In this phase, a survey was used to obtain information on teachers' current teaching perspectives and strategies.

The survey collected (1) the personal demographic information of the teachers, namely gender, age, educational background, music teaching experience, courses they were teaching, the number of teaching subjects, the number of lessons they were teaching weekly,

and the types of universities where they were teaching; (2) the teachers' perception of their learning environment concerning students' music listening, for example, teachers perception concerns students' feeling and mood, self-awareness, holistic responses (Schäfer et al, 2016); learning environment such free learning space with no intervention when listening, positive learning atmosphere that support students to feel and welcome to participant in the learning environment (3) the beliefs and teaching strategies pedagogies of the teachers regarding music teaching for music listening; and (4) the perceptions and attitudes of the teachers toward current teaching context and their understandings of affective responses in music listening and learning. The questionnaire is shown in Appendices A and B.

Quantitative data from mainland China and Hong Kong are analyzed separately. Statistical analysis is used in quantitative research include: (1) descriptive statistics reporting on teachers' demographic information and mean scores on teachers' beliefs and pedagogies respectively, (2) correlation between teachers' beliefs and pedagogies, (3) linear regression analysis toward predictors such as gender, degree, teaching experience, university type that influence teachers' beliefs and pedagogy.

1.4.2 Phase II: Case study of the two institutions

The second phase of the current study is involved teachers of music history at two institutions in mainland China and Hong Kong over one semester.

Qualitative data were collected through two teachers' semi-structured interviews from two institutions and two class observations at both institutions. The extent of how teachers' beliefs and perception on engaging students' affective responses affect teachers' beliefs and pedagogies are analyzed with a cross-case analysis method, which is used to compare and contrast the two cases.

The qualitative data is analyzed according to the four steps of developing and refining interpretations in interview and observational data proposed by Saldana (2015). First, the researcher begins with organizing and sorting the qualitative data, and use codes to label, compile and organize the data. During this process, the researcher finds the repetitive patterns of pedagogy and opinions as documented in the data, and label the core words or terms when considering it is appropriate. Second, the researcher creates a storyline to help her to decide what themes she wants to communicate and figure out the basic structure for coding scheme. For example, when interviewing the two teachers about their understandings of affective response, the researcher investigates if they agree with the notion that affective response plays an important role in music listening and learning, and the extent their pedagogy is related to affective domain. The researcher wants to convey their understanding and perspectives toward affective response, also to find out the relationship between teachers' beliefs and pedagogies.

Third, different color pencils are used to assign a word, phrase, number or symbol to

each coding category. Two methods are used in the process of creating codes: the first one is to develop pre-set codes that come from the conceptual framework and research questions. For instance, when analyzing the transcripts about the factors affecting their teaching, the codes “speakers” or “projector” or “computer” may be prepared. At a later time, the codes “speakers” or “projector” or “computer” may be integrated into a larger code or theme of “equipment” or “teaching facilitates”. Then, the researcher goes through all the interview transcripts and observation notes. Finally, the concepts and themes are coded to formulate different categories. However, the researcher undertake one more time for recoding and re-categorizing the themes into different and even new categories. In this study, coding serves as a method and system of organizing the data, so that new concepts may emerge with the codes and categories.

1.4.3 Scope of the Study

In summary, the study incorporated:

1. an analysis of the current teaching situation to explore the teachers’ beliefs and pedagogies during their instruction in mainland China and Hong Kong and to investigate their views toward the affective responses, main difficulties, and suggestions concerning the current situation of music teaching in higher education was also necessary; and
2. an analysis exploring the relationships between teachers’ beliefs and pedagogies toward

affective responses during music listening in the context of mainland China and Hong Kong, and the exploration of factors influencing the adoption of teaching strategies.

1.5 Definitions of Terms

A number of key terms require precise definitions to avoid misunderstanding. Their definitions are listed as follow:

1. Belief: " an acceptance that a statements is true or that something exists; something one accepts as true or real; a firmly held opinion or conviction" (Oxford of Dictionary in English, p. 158)
2. Teachers' belief: "…involves a complex system of several dimensions in which individuals has a diversity of independent, interdependent, or sometimes contradictory beliefs" (Yoon & Kim, 2016, p. 457).
3. Pedagogy: "the method and practice of teaching, especially as an academic subject or theoretical concept" (Oxford of Dictionary in English, p. 1367). "Its simplest pedagogy can be viewed as teaching and learning, a more complex understanding recognizes the relationship between four key elements of any educational encounter: teachers, learners, the learning task and the learning environment" (Armour, 2011, p. 16).
4. Response: "In Psychology and Physiology: an excitation of a nerve impulse caused by

a change or event; a physical reaction to a specific stimulus or situation" (Online Oxford Dictionary, 2010).

5. Affective responses: It involves eight classes of affective processes: moral, aesthetic, religious, or social sentiments and attitudes based on previous experiences, education, and training; (g) emotions such as fear, anger, laughing, agony, or embarrassment;" (Radocy & Boyle, p. 349).

1.6 Organization of the Thesis

This thesis is organized into five chapters. Chapter 2 provides a review of related literature in four areas: (1) key perspectives on the nature and aim of music education, (2) perspectives on the role of music listening in music education, (3) pedagogic approaches to music listening within music education, and (4) music listening within the context of Chinese music education.

Chapter 3 presents an analysis of teachers' beliefs and pedagogies during their instruction in mainland China and Hong Kong according to the results of a questionnaire of 185 teachers in mainland China and 10 teachers in Hong Kong. In Chapter 4, two case studies are described to explore teachers' actual instruction in their classes during one semester. Furthermore, two teachers were interviewed to determine their perspectives toward affective responses and the influences on their beliefs and pedagogies. The final chapter discusses the

findings of the main study together with implications for future research in music education.

1.7 Limitations and Contributions of this Study

This study encountered limitations that must be considered when interpreting the results. In the questionnaire survey, the range of participants' age was relatively narrow; most participants were aged 30–60 years. These participants were from four provinces in mainland China (eastern coastal provinces), which may limit the applicability of the results for other mainland China teachers. Notably, in the past two decades, music education has been modernized in mainland China. Teaching experience was relatively limited among the respondents and the teachers were young in the context of higher education, which may have affected their pedagogies

Contributions of this study

The research and literature review demonstrated a scarcity of empirical research exploring university teachers' beliefs and pedagogies toward affective responses in music listening and learning. This is the first time for researcher to explore music teachers' beliefs and pedagogies toward students' affective response in music listening and learning under mainland China and Hong Kong contexts. Therefore, the present study focused on this topic,

which may benefit from other methods of studying affective domains in higher education. The use of this questionnaire can contribute to future research to investigate university music teachers' belief and pedagogy in music listening. Additionally, affective responses to music with Chinese culture tend to be a social (interdependent) function of music, and the opinions of imagination are emphasized by Chinese musicians in the affective domain. Finally, although most music teaching strategies are based on Western perspectives (Dissanayake, 2006; Gregory, 1997), and few studies have investigated pedagogy in non-Western samples (Miranda, et al, 2013), this empirical study provided quantitative and qualitative data to investigate and explore teachers' beliefs and pedagogies to provide preliminary suggestions for enhancing teaching strategies and preparing curricula and class activities.

CHAPTER 2: LITERATURE REVIEW

The purpose of the literature review is to provide information that would assist the researcher to explore how affective responses be defined in music and how music listening and learning under teachers' instruction in higher education be implemented in order to encourage music learning in their students.

This chapter reviews relevant literature of key perspectives on the nature and aim of music listening and learning in four categories. In the first category, issues related to the nature and value of music education, discussion among music emotion, feeling and aesthetic experience, affective responses and music imagination with Western and Chinese perspectives are compiled and reported, teachers' beliefs and pedagogies in music teaching, and humanistic theory and motivation theory.

The second category focuses on perspectives on the role of music listening in music education. Current research on psychology and the physiological standpoint, active listening, intuitive/formal listening, the information-processing approaches, the factors influenced listener's responses and a reciprocal-feedback model of music responses in music will be reviewed.

Thirdly, selected recent listening pedagogy and research on music teaching, teacher-centered instruction in music higher education, Bloom's Taxonomy and its Affective

Domain in educational objectives, students' music listening preferences and spaces, and studies related to pedagogic approaches to music listening within music education are described, which include issues of teachers' beliefs and pedagogy in music learning. Finally, music teaching and learning within the context of Chinese music education (mainland China and Hong Kong) are described including the current curriculum guidelines, Chinese culture and perspectives, and the gap between the previous research and contemporary research.

2.1 Key Perspectives on the nature and aim of music education

2.1.1 Nature and value of music education

Music education is a complex and contested area in which there is much more socially interwoven subjects and involving a wide range of musical traditions and professional expertise (Swanwick, 2012). Bain (2004) noted that the best educators should teach, help and encourage the student to learn. Teaching is engaging students, engineering an environment in which they learn. Higher music education needs to extend beyond a focus on emphasizing knowledge and technical learning; there is an imperative interaction between multiple perspectives and to relate professional education (Barrett, 2014). Cochran-Smith and Lytle (2009a) advocated that teaching in higher education needs to be creative and constructive, not simply concerned with what have been done. Additionally, it requires teacher's role to be transformed from director to facilitator, stimulating, advising rather than telling or showing.

Teachers work in music higher education that has been musically trained usually to deliver their knowledge and skills within traditional model. Rodriguez (2014) noted that students in traditional university-level music programs cannot bring their outside experiences into the classroom. As a result, music education students have difficulty discovering and becoming musically-minded, one of the missions in higher music education might be stress on helping students to lay down cultural roots within their traditions.

Teachers need to consider students' interests and expectations Tait and Hack (1984) noted that teaching requires a willingness to view music in a human and social context as well as an aesthetic context. According to these principles, teaching involves the diagnosis of students' needs, building a repertoire of verbal and nonverbal strategies, and teaching management skills. No matter what kind of teaching model is used by teachers in their classes, the aim is to enhance human growth and life experiences (responses) and enable students to develop an awareness of sound and active responses (Elliot, 2005). Music education has begun to concentrate on the development of music preferences among college students and adolescents (Hargreaves & North, 1999). Many music educators assert that the possibilities for professional learning should shape students' mental metaphors, and arouse emotions and feelings. In addition, it is necessary to take account of the interaction between human and musical experiences that should be applied in music listening teaching and pedagogy.

Music listening skills are viewed as a central ability in music education and

enhancing these skills is a requirement for meeting musical curricular goals and teaching objectives (Hong Kong Examinations and Assessment Authority, 2007) Because listening is directly related to thinking and the listening process creates a listener's own experience, students should be encouraged to think divergently, be open to discovery, and increase their sensitivity to the relevant environments. Music listening is an integral component of all phases of music education in mainland China (Ministry of Education, PRC, 2008). Teaching students how to listen to music in a way that will enable them to become sensitive listeners and to engage themselves is vital (Donella & Ania, 2015). Teachers typically guide students to engage with music listening by focusing on musical elements in the excerpts repeatedly, they also increase students' familiarity with music by aural emphasis of specific musical moments (Shank, 2003). This increasing familiarity helps to develop the students' musical cognition, such as emotional regulation, which is good for mental and physical health (Coleman, 2016). Additionally, Rodriguez (2014) further suggested that pre-service music educators should create and share music between classically trained and native musicians through using a diverse selection of music pieces in classes. Therefore, the traditional consideration of what is fundamental or classical music has been changing. Meanwhile, different genres of music should be recognized and accepted by teachers and students, and viewed as vital, indispensable learning tools. Teaching undergraduates is different from teaching children or adolescents, as the teacher's role changes from direct instruction to

facilitating learning.

2.1.2 Music emotion, feeling and aesthetic experience

The three terms, namely, “emotion”, “feeling”, and “aesthetic” are central in discussion when referring to affective responses. On the one hand, these terms are fundamentally philosophical, although the current research discussion focuses on the physiological area, too. On the other hand, several additional components also referenced to affective responses in general such as attitude, interest, taste, preference, value, and appreciation. Psychologists, cognitive, affective and psychomotor behaviors have the above categories respectively (Juslin & Laukka, 2004). A longstanding assumption concerning the affective response when listening to music is that it is closely related to music emotion and feeling (Cassirer, 1953; Meyer, 1956), since our brain process that allow listeners to feel enjoyment of music or even find it beautiful (Ellison,et al., 2015).

When focusing on affective response, it is necessary to discuss emotion. Empirical evidence shows that mental representations of emotion have pleasurable or non-pleasurable effects. Behaviourists consider the experiences of emotions involve neurochemical systems in the brain (Buck, 1999; Ekman, 1972, 1992; Izard, 1977, 1993). Meyer (1956) and Cassirer (1953) presented differing opinions concerning the concept of emotion, with emotional responses being represented by different aspects of the musical stimulus, causing individuals

to experience feelings or emotions. Kivy (1991) proposed that human emotion in daily life (including feelings of happiness, sadness, pleasantness, fear, etc.) should be termed “Garden Variety Emotions”; i.e., Kivy’s concept of “emotion” is associated with general or basic, emotions in daily life. Meanwhile, Hegel (1975) attempted to draw on the process whereby emotion and feelings occur in daily life, relative to context, environment, or specific circumstances, i.e., particular situations, events, pedagogies, feelings or emotions will influence individuals’ particular experiences. Personally, musical emotion is included in a composition, rather than in external space, which integrates melody, rhythm, modality, timbre, and other expressions. Consequently, the more a soul's pure feeling of itself is implicated in a particular experience, the more emotions become intensified.

Elliot (2005) stated that the requirements of particular experiences not only express the individuals’ personality, but can also complete the transition process from sensory experience to musical emotion. Moreover, a positive emotion such as happiness or cheerfulness which is related to objective achievement that links with the decisions and the progress of work, whereas, negative emotion such as frustration, disappointment, anxiety that invoked by the occurrence of perplexity (Bagozzi et al., 1999). Therefore, to make a summing up of emotional condition is a signal which has a response to objects or stimuli.

All of our mental activities involve emotion which is linked with our cognition. There are a variety of terms: feelings are called basic and short-lived experiences. Best (1992)

noted that feelings play a central role in the creation and appreciation of the arts necessarily involve understanding or cognition. Moreover, Yu (1986) noted that music is not virtual; the listener is also a creator, who expresses his or her personality and individuality feeling when listening to music. As Hegel (1975) said, our feeling or emotion is aroused by music itself.

The term "aesthetics" is often used in relation to art and its value, aesthetics is a branch of philosophy. "Aesthetic feeling is a particular type of affective behaviour, and is the outcome of aesthetic experience" (Juslin & Slobada, 2010, p. 352). Reimer and Smith (1992) both recognized aesthetic experience as a human experience, one that is necessarily involved in artwork. Kerchner (2014) listed the characteristics of an aesthetic experience as including focus and perception, and notes that aesthetic experience is comprised of both affective response and perception, and is influenced by one's socio-cultural context. Reimer (1992) emphasized the importance of individual interests and reactions that relate to expressive aesthetic qualities, and notes that aesthetic experience is purposeless, with no utilitarian function or qualities of a perceptible "thing". Hence, Reimer (1992) were of the opinion that aesthetic experience involves aesthetic stimulus (perception and cognition). Additionally, without aesthetic stimulus, the affective behaviour cannot be viewed as aesthetic behaviour.

2.1.3 Affective response

Juslin and Sloboda (2010) noted there are eight classes of affective processes and three broad approaches used in affective response to music: (a) simple feelings of pleasantness or unpleasantness; (b) negative and positive organic feelings; (c) activity feelings or other activity feeling; (d) moral, aesthetic, religious, or social sentiments and attitudes; (e) persisting moods; (f) pathological affects of deep depression, apathy, or hostility; (g) emotions; and (h) temperaments. The three broad approaches include: (a) physiological measure; (b) adjective descriptors; and (c) philosophical inquiry. Besides, affective behaviors include dimensions of feeling, which is aroused by a stimulus working on perception, with affective responses reflecting both psychological structure and observable behavior. Radocy and Boylea (2013) explained, "…affect is a broad term applied to a wide variety of human feeling behaviors, and the type, or level, of feeling resulting from an object, event, or experience may vary…." (p. 350). In another word, they considered that affect is an umbrella term, which includes the majority of the terms employed to describe the various aspects of human feelings.

When people listen to music, brain processes lead to cognitive and affective processes. Webster and Richardson (1993) believed that affective response to music cannot be separated from cognitive response, and that listeners' affective responses should be attended to as much as their cognitive responses. Music listening and learning includes both kinds of responses.

Affective responses are emotions and feelings. They are not separate processes in which it allow us to feel emotion or perceive in response to music. Affective experiences can be attributed directly to musical stimuli. As Meyer (1956) confirmed, the affective experience arises from the direct interaction between a series of musical stimuli and what the individual has heard.

However, studies on affective responses are typically conducted in controlled laboratory settings where participants perform a standardized exercise task (Rose & Parfitt, 2007). Existing research has confirmed that exploring affective responses usually requires assessing the degree of consistency in emotional responses. Bigand et al. (2005) found that individual differences had no obvious effect on emotional responses. Shortening the duration of musical excerpts (30 seconds to 1 second) also rarely affected emotional responses when listening from the beginning of a music theme or musical movement to the end. Juslin and Laukka's (2004) tested 141 music listeners in everyday listening examinations, and claimed that the participants had strong emotion in only half of the time. Researchers have also demonstrated that there is no relationship between the degree of pleasure and emotional arousal. Even the categorical method has not found that pleasurable experiences are totally influenced by emotional induction (Jung, et al, 2014). However, familiarity with music influences emotional responses. The more times a novel piece of music is listened to, the more pleasure is experienced (Hughes, 2016).

The definition of affective response is emotion and feeling, they are not separate processes in which it allows learner to feel emotion or perceive in response to music. First, 'affect' is an umbrella term, which includes the majority of the terms employed to describe the various aspects of human feelings. Second, regions of the brain are stimulated by sound while listening. Those regions of the brain related to the aural nervous system, then deliver autonomic responses, which reveal cognitive processing and physical and emotional responses (Menon & Levitin, 2005). The complex interactions of the regions of the brain when listening to music, result in both physical and affective responses to musical exposure (Hodges & Sebald, 2011), influencing cognitive thinking and emotional and psychomotor responses in both personal and general contexts. Therefore, affective response is closely with emotion. Third, when listening to music, a listener does not simply "hear" a collection of sounds, but is to engage in deep listening. As a result of that the entire listening process is associated with thinking and feeling. Therefore, the definition of affective response closely link with emotion and feeling. The above will be added in the literature review.

However, in music education area, Combs (2002) advocated that "affective education maintains that concern for student attitudes, feelings, and emotions are important facts of the learning process and must be included in educational planning and practice" (p. 495). It implies that affective response emphasized in education is help teacher to know about

the nature of students and the processes of learning since learning is an important process of discovering personal meaning.

2.1.4 Music imagination

Music imagination is viewed as a crucial component in music emotion and listening. Copland (1953) noted that "musical imagination is the freely imaginative mind that is at the core of all vital music making and music listening" (p.17). Musical imagination plays an important role interprets and transform of sound input along with performance (Hargreaves et al., 2012). Copland (1952) emphasized the importance of imagination in listening, since music provides the broadest possible free space for imagination, the most possible abstract for music expression; therefore, music is full with creativity and charm. Langer (1955) thought that once we recognize the specific transition from emotion to the musical imagination, a new composition is created. It means musical imagination involves the mental creation of new sound, which is used in the creation of some kind of product.

Music emotion is included in the composition rather than being placed in the external space, which is integrated with melody, rhythm, modality, timbre, and another expression. Some scholars insisted that imagination could arouse emotional or affective responses. For example, Mayer (1956) supported that the listener is aware of the associations with which someone makes while listening; the general emotion will quickly be transformed

into a music emotion, and this will become intertwined with the effectiveness of imagination, association, memory, and consciousness. Reimer (2003) suggested that "listeners are called on to make sense of the music", and that this act is creative "because no experience, except one of chaotic, meaningless sounds, could occur without acts of individual imagination to create meaning out of what is being heard" (p. 117), thereby implying that music makes sense to the listener once the process of recognizing, analyzing, imagining, creating, and so on is complete. Moreover, Hegel (1975) believed that pure music works eliminate language and objective reality in order to obtain more free space and imagination.

Additionally, Chinese scholars (Ma, 2012; Yuan, 2004) considered music as being intertwined with a tendency to pursue the artistic atmosphere of "illusion" and "implication". Through individual imagination, "illusion" focuses on greater concreteness, providing a large space in terms of reality and nothingness to expand audience's hearts and broaden their aesthetic visions. Therefore, emotion in Chinese music correlates closely with a musical imagination and aesthetic interest in the combination of emotion with setting.

2.1.5 The importance of teachers' beliefs and pedagogy in music learning

Teachers' beliefs not only determine the atmosphere in the classroom, but also the pedagogies and classroom management practices they employ. Bernard (2009) demonstrated that teachers' beliefs influence students' behavior, supporting the argument that they can be

crucial for motivating students' learning, and creating a positive classroom environment (Eggen & Kauchak, 2012). Also, it is not surprising that "beliefs now constitute 'a no longer hidden variable' in research on … teaching and learning" (Goldin, Rösken, & Törner, 2009, p. 14). Indeed, "teachers' beliefs about the priority and challenges of music education will impact on their attitudes and practice when they are teaching in schools" (Biasutti, 2010, p. 47), as will teachers' backgrounds, individual confidences in teaching, and the perception toward music as directly related to beliefs and However, teachers' belief and pedagogy toward affective response is not aroused much attentions, undeniably, evidence reveals that affective responses are an important aspect of both music listening and teachers' pedagogy. However, there is a paucity of research on how university music teachers address and manage involving students' affective responses during listening.

A teacher's sincere attitude and active treatment of students are indispensable for students' dedication to music. In doing so, rather than undertaking an imperious manner and ingratiating themselves with others, teachers should provide free music space for students to present their music talent (Guan, 2013). Therefore, sincerity is appropriate for sharing with others. As a result of that, it might be part of students can engage themselves in music listening, since each has a different emotional response while listening to music, as each begins from their own feelings and emotions to go through, discuss, and obtaining corresponding responses.

2.1.6 Influences upon teachers' beliefs and pedagogies

Factors influencing teachers' beliefs involve multiple complex variables. Jeanneret (1997) noted that teachers' musical knowledge and skills also are fundamental aspects influencing their teaching abilities and confidence. According to Hogan (1991), a person's personality underlies an enduring style of thinking, feeling and acting. However, Guthrie (1998) stated that personality can be defined as a predisposition to act or behave in a characteristic fashion in response to one's environment.

Teachers' personal characteristics are a major factor affecting how students learn and communicate with each other (Chan, 2002). Murray et al. (1990) stated that personality is a significant predictor of effective teaching and can also influence the class discipline. Pervin (2005) refers to personality as the characteristics of consistent patterns of feeling, thinking and behaving. Personality is a major factor affecting how tutors communicate and deal with their students. Because if teachers were sensitive to their students' needs and their positive energy filled the classroom, they used their experienced classroom management techniques enthusiastically in their teaching. Therefore, it is necessary to consider teachers' personality when discussing the influences on teachers' belief and pedagogy.

2.1.7 Carl Rogers' humanistic theory & intrinsic motivation

Humanistic theory and intrinsic motivation theory are contributing to the understanding of motivation theory and explain human motivated behaviors. Both of theories are not only view motivation as reflecting cognitive process but also create link with affective response. Carl Roger's humanistic theory people have natural potential for learning, individual is curious, eager to know, eager to solve problems, and human being is intrinsically motivated. Intrinsic motivation also supported that in humans, natural motivation tendency is active, inquisitive, curious, and displaying a general ability to learn and explore (Deci, 1979). Therefore, affective response interrelated to both of two theories.

2.1.7.1 Carl Rogers' humanistic theory

Humanistic theory "it addresses people's capabilities and potentialities as they make choices and seek control over their lives" (Schunk, 2012, p. 351). One of humanistic theory assumptions is that the study of person is holistic, it requires researcher to know people's behaviors, thought and feelings. One of the well-known humanistic theorists is Carl Rogers (Schunk, 2012) whose approach advocates that the life represents an ongoing process of personal growth. According to Rogers, learning is facilitated when: "(1) the student participates completely in the learning process and has control over its nature and direction,

(2) it is primarily based upon direct confrontation with practical, social, personal or research problems, and (3) self-evaluation is the principal method of assessing progress or success. Rogers also emphasizes the importance of learning to learn and an openness to change" (Ewan, 2010, p. 72). It implies that teacher needs to consider students' interests, perspectives, and capabilities, teacher uses their pedagogy to lead students to acknowledge the value of learning experiences.

Rogers' humanistic theory addresses the learners' needs and wants, distinguished two types of learning: cognitive (meaningless) learning and experiential (significant) learning, the former refers to knowledge, the latter corresponds to applied knowledge. His experiential learning approach includes: (1) setting a positive climate for learning, (2) clarifying the purposes of the learner, (3) organizing and making available learning resources, (4) balancing intellectual and emotional components of learning, and (5) sharing feelings and thoughts with learners but not dominating. Also he developed a series model of new teaching and learning methods in student-centered learning (SCL) and problem based learning (PBL) in higher education settings. Also he applied his one model with 5 components into the tutorial instruction: a non-directive approach, climate-setting, facilitation, reflective listening and positive regard.

First, non-directive approach used in tutorials that requires teacher to provide scaffolding rather than expert directed. Non-directive approach intends to foster personality

growth through helping individuals gain insight into and acceptance of their feelings, values, and behavior. Second, climate-setting is one of important aspects of Rogers' experiential learning approaches, it requires to have a stress-free learning environment for students in class. Thirdly, Rogers (1983) believed that everyone has a natural potentiality for learning and are eager to learn, the role of teacher act as facilitator not to impart knowledge in class. Rogers used the words of the Chinese philosopher Lao Tse to construct his ideal facilitator:

> A leader is best
> When people barely know he exists,
> Not so good when people obey and proclaim him
> Worst when they despise him.
> But of a good leader, who talks little,
> When his work is done, his aim fulfilled,
> They will say 'We did this ourselves.' (Rogers, 1983, p. 14)

Additionally, the last two model of Roger's theory is reflective listening and positive regard. Reflective listening involves pay respectful attention to others' comments in communication, it requires responding actively to another when keeping attention on the speaker. In reflective listening, it needs to focus on others' needs and problems to decide that both listener and speaker understand what he or she is trying to say; finally, positive regard is a key element for praise the student's contribution in the process of the tutorial model, Rogers believed children or students at all levels are optimistic and possess a strong of respect or esteem, then they will be empowered by feeling that anything is possible.

Roger's theory of learning evolved as part of the humanistic education movement.

Oehrle (1979) has served as Carl Rogers' theory as a basis to find the facilitation and preparation of student teachers in music education, she summarized several approaches of devising a humanistic education program for music teachers. They are:

1 . Students entering a teacher education program in music have a potentiality and desire for learning, for discovery, for enlargement of knowledge and experience.
2. Prospective teachers in music education will experience significant learning if the music education curriculum is perceived by them to be meaningful for their own growth.
3. Perceptive music understanding in a music teacher education program can be achieved by means of a well-planned curriculum which is humanistic, developmental, and cyclical in design.
4. In a music teacher preparation program, much significant learning is acquired through direct field experience.
5. Learning will take place more effectively in a music teacher education program when student teachers are not penalized for making mistakes.
6. Learning in a music teacher education program will be more effective if students are encouraged to develop a valuing process.
7. When a student teacher in a music education program can learn to criticize and evaluate himself, the development of independence, creativity, and self-reliance are all facilitated. (Oehrle, 1979, p. 21)

Therefore, the implication of Roger's theory of learning suggests that music education might be emphasize the dynamic learning process, in which teaching and learning become active, reflective and integrative experience. As music educators, students' engagement in music learning could gradually foster them musical growth and naturally develop them to participant into diverse learning communities.

2.1.7.2 Intrinsic motivation of motivation theory

Motivation plays a vital role in attaining their needs and achieving their purpose (Weiner, 1992); furthermore, motivation is close to learning, and both can affect each other. Schunk (2012) presented a cognitive learning process of motivated learning that mostly derived from person's thought and belief, and this process assumed that motivation operates through three phases: pre-task, during task and post task. Motivation is comprised of intrinsic and extrinsic motivation, in contrast to extrinsically motivated pedagogies, "intrinsic motivation involves perceptions of control and competence, individuals develop perceived competence by mastering difficult situations" (p. 391). The importance of intrinsic motivation is underpinned by research showing interests in learning positively to cognitive processes (Schiefele, 2009).

Intrinsic motivation refers to a desire to engage in an activity for the pleasure and satisfaction of the activity itself. In another word, if people intrinsically motivated, the enjoyment they experienced would be sufficient for people to want to perform the activity in the future. Because intrinsic motivation results in inherently interesting or enjoyable, so some studies have found that intrinsic motivation is associated with affective responses (Deci & Ryan, 1985; Val-lerand, 1997). The associated processes of intrinsic motivation include inherent satisfaction, interest and enjoyment, which have emerged as important phenomena in "cognitive, social, and physical development because it is through acting on one's inherent interests that one grows in knowledge and skills" (Ryan & Deci, 2000, p.56). Intrinsic

motivation has seen wide education application. University students are often motivated to complete to get good grades. Teachers need to attempt to connect what is being taught in class and the outside world, it means teachers allow students to apply knowledge into one true context.

Music listening can induce happiness and is viewed as one of the tools for emotional self-regulation (Juslin & Sloboda, 2010). Motivation for listening to music also was linked with one's pleasant affect and life satisfaction, particularly in late adolescence (Morinville et al., 2013). Besides, motivation for listening to music also has potential social effects. It includes the purpose of social utility and music involvements that can predict the music discussion frequency depend on the selection of music genre (Belcher & Haridakis, 2013). Some factors influence music listening motivation such as social utility, aesthetic entrainment, individual habit, cognitive need, mood control, and so on. Listeners' motivations could enable listeners to unfold and construct meaning (Kerchner, 2014). Students stimulated by their interests engage themselves in music listening in the classroom. This motivation and awareness of music should provide teachers with some hints to focus on the deeper understandings of students' different kinds of responses.

In summary, individual's inherent enjoyment, perceptions of control, application, and other competence mastering difficult situations. Roger's experiential learning is closely to the whole person growth and support the learners' cognitions and feelings. Both theories have

important educational applications for music education. Music curriculum and pedagogy designed to foster students' desire to learn r their assignment, but also educators encourage their students to perform and study inherently interesting and enjoyable.

2.2 Perspectives on the role of music listening in music education

2.2.1 Psychology and the physiological standpoint

Studies focusing on the psychology of music suggest that musical behavior can be categorized into cognitive, performance, creation, and listening.

Human autonomic mechanisms determine the listening response, i.e., regions of the brain are stimulated by sound while listening. Those regions of the brain related to the aural nervous system, then deliver autonomic responses, which reveal cognitive processing and physical and emotional responses (Menon & Levitin, 2005). The mechanisms of the human body involved in listening to music have been found to be controlled by neural functions; including evaluative conditioning, brainstem reflexes, imagery, contagion, memory, and musical expectancy (Juslin & Laukka, 2004). The complex interactions of the regions of the brain when listening to music, result in both physical and affective responses to musical exposure (Hodges & Sebald, 2011), influencing cognitive thinking and emotional and psychomotor responses in both personal and general contexts. The entire listening process is

associated with thinking and feeling, i.e., when listening to music, a listener does not simply "hear" a collection of sounds, but is to engage in deep listening. The listeners' ears receive auditory stimuli, and the inner neurological apparatus then forwards the information to the brain as impulses, connected to neural pathways, seeking to establish mental connections (Kerchner, 2014).Brain regions are rapidly activated generating thought and providing instructions for the body, resulting in physical activity. Listening responses also relate to whole-brain movements, while involving intuitive physiological responses, thereby, engaging the listener in physical activities.

However, current research is mostly based on cognitive responses, such as discrimination of sound features, analysis of music structure, or detection of tonality violations (Koelsch, 2012; Peretz & Zatorre, 2003). Central to the processes of the brain, thought is as important as feeling. Both cognitive and affective responses occur simultaneously when listening to music. Human beings' emotional, cognitive, and physical responses to music are integrated into a holistic body-mind mechanism, and the structures of the limbic system work together with the cortical networks of cognition and emotion (Jourdain, 1997). Furthermore, affective and cognitive responses to music can positively affect the limbic system. Therefore, cognitive, affective, and physical responses can take place simultaneously, interacting with each other, and prompted by the musical structures perceived by the listener.

2.2.2 Music listening as an active and creative process

The process of music listening is an active structuring of heard music materials (Bamberger, 1994), rather than a passive activity in which listeners reluctantly respond to music. Listeners express their feelings, emotions and attitudes once they have experienced the sounds, and then actively engage in the music, a process by which the listener finds himself in the music (Mursell & Glenn, 1931; Eaton, 1992). In addition, listening to music is an act of musical creation. Similarly, Berleant (1991) suggests that the listener is not only actively involved in the listening, but "joins perceiver and object into a perceptual unity" (p. 46). Listening is, thus, more than simply concentrating on the relationships between sounds; it is also an engagement with creativity, of the making of the sound or function.

Kerchner (2014) advocated that music listening is a multiple sensory experience, which including aural, visual, kinesthetic and others that enable listeners to bring all of their senses to create and to engage themselves in the music listening experience. Reimer (2003) suggested that "listeners are called on to make sense of the music", and that this act is creative "because no experience, except one of chaotic, meaningless sounds, could occur without acts of individual imagination to create meaning out of what is being heard" (p. 117). Thereby implying that music makes sense to the listener once the process of recognizing, analyzing, imagining, creating and so on is complete. Additionally, Dunn (1997) proposed music listening, in terms of the imaginative mind in musical imagination and musical

experience in his framework of musical imagination included six different functions: perception, sensing, memory, synthesizing, judgment, and experiential. Webster (1992) noted that listeners should be a maker of its construction; a music maker for activity of thinking in or with sound and be a creative music maker depending on certain criteria within the literature on creativity. Also music listening is a creative process, Eila (2006) believed that drawing provides an opportunity for students to express their own listening experience in an artistic, imaginative, and holistic way. When listening to music, listener not only receives the sound, but also creates our own experience. So Eila selects some musical components and structures among all the incoming information for further, listening process.

The above demonstrates that it is important for educators and researchers to emphasize the skills of active listening when responding to listening activities, as such skills are essential for both performing and composing, and also address the importance of aural training in the field of music education. In addition, the act of listening to music is one of musical creation. Listening is, therefore, not simply a matter of concentrating on the relationships between sounds, but is also, creative, involving the active perception of sound and function.

2.2.3 Music listening as an information-processing approach

Listening behavior plays a central role in the whole musical process. Clarke (2005) proposed "a schematic representation of the basic outlines of an information-processing approach to music perception" (p. 13) that describes how music perception proceeds from psychoacoustics to cognition. However, music perceptual and affective responses are inextricably linked rather than separated. An information-processing approach offers a clear structure from simple perceiving physical properties of stimuli to the mental/social/cultural complex perceptions of importance to understanding perception as the relationship between music perceivers and their cognitive and affective responses, as well as an inter-pedagogy relationship between perception and pedagogies.

As we listen to music, we also appraise and respond to it. The attributes of a listening response are determined by human autonomic mechanisms: brain regions are stimulated by the sound while listening. Brain regions related to the aural nervous are stimulated into autonomic responses that include cognitive processing and physical and emotional responses (Menon & Levitin, 2005). The mechanisms of the human body involved in music listening have gradually been found to fall under brain functions, including evaluative conditioning, brainstem reflexes, imagery, contagion, memory and musical expectancy (Juslin & Västfjäll, 2008). Through these complex interactions of brain regions, when listening to music, physical and affective responses to musical exposure are likely to

affect cognitive thinking and emotional and psychomotor responses in life situations and contexts. The whole listening process is associated with thinking and feeling. A person listening to music does not just "hear" some sounds. Listeners are able to engage themselves in deep listening. Brain regions are activated quickly to generate cognitive thinking and to give orders to the body, resulting in physical activities. Research on the brain mechanisms that generate cognition, affective, and psychomotor responses has been largely conducted in laboratories. But most musical engagement and listening occur within social contexts. Fortunately, music gives us opportunities to shape our listening behavior.

2.2.4 Holistic response in music listening and learning

Learning activities are divided into cognitive, affective, or psychomotor responses. Listening to music in class appears to be an active process that involves the individuals' cognitive, affective and psychomotor responses, and extends beyond the listeners' technical understanding. Music listening is a mental act that takes place prior to performing and composing. The sonic information received by the ears should form the primary instruction in the music classroom (Glover & Ward, 2004); and students' listening receptiveness and attentiveness should be examined in order to evaluate their listening responses and the growth of these responses.

Students listening to music in class usually display cognitive responses that provide

a view of, and might help them to understand why music creation works so effectively (Davidson, Scripp & Welch, 1988). Under teacher-directed instruction, music teachers deliberately select music pieces to provide clear examples to engage students in music listening. However, the purpose of listening requires students to have cognitive responses in order to analyze and identify musical elements (Pratt, 1990). To cope with all of these matters from a holistic perspective, students must identify the basic musical components (sound, harmony, and melody), rhythm (frequency of duration and pattern, interactions), growth (dimension, evolution of control, shape, movements and module), text influence and so on (LaRue, 2011). Many researchers have recognized the important role of cognitive responses in the testing and training of aural skills.

With the development of psychology and neuroscience research on cognitive responses and perceptions, tentative evidence has been reported demonstrating that music is an effective tool for emotion regulation and mood induction, activating brain regions by strong rewards in a similar manner to other stimuli (Blood & Zatorre, 2001; Zentner & Scherer, 2008). Affective behavior includes behavior with a feeling dimension. Krathwohl, Bloom, and Masia's (1964) classic taxonomy of educational objectives in the affective domain suggests that affective responses including five broad levels, ranging from simply being willing to observe or participate to incorporating an activity or experience into one's lifestyle. The finding that affective responses vary in their degree and intensity is, therefore,

unsurprising (Ekkekakis & Petruzzello 2002). However, in terms of the nature of affective responses, some researchers and philosophers have claimed that music does not evoke emotions, but instead, that listeners have affective responses to the music (Hunter & Schellenberg, 2010).

Music psychomotor movements are a vital domain in the majority of musical activities and represent the basis for "curriculum-as-practicum". Psychomotor responses to music are innate (Camp, 1992). However, little research has been conducted and few teaching models proposed in the psychomotor domain (Harrow, 1972; Simpson, 1966). We respond to music with increased or decreased levels of physical tension. This tension enables us to clearly recognize that our attention is directed to the music. Elliott (2005) noted that "our musical knowledge is in our pedagogies: our musical thinking and knowing are in our musical doing and making" (p. 56). Teachers should pay more attention in planning non-verbal activities to emphasize the importance of psychomotor responses in music education fields. Non-verbal music movements and active music making may resolve some problems, and represent an essential role for musical cognitive understanding and affective expression.

Existing research has explored physical reinforcement in the process of music listening. Aronoff (1980) investigated the relationship between the psychomotor and cognitive domains in music learning. The importance of muscle movement in human

behavior is stressed in teaching instructions by educators. It is directly related to musical abilities and represents a central activity through which musical behavior and higher-level imagery can be developed (Shuter-Dyson & Gabriel, 1982). Louis (1985) noted that "a kinesthetic response capitalizes on the mind-body unity produced when perceptual-aural data provided by muscular sensations are matched with the results of covert mental operations" (p. 15). Kinesthetic is one of the psychomotor activities mostly applied in musical fundamentals training, in the process of singing, and in choruses. Auditory training has been reported to have little or no effect on complex performance accuracy tasks (Ruhm & Cooper, 1963). The relationship between psychomotor responses and aural perception has rarely been investigated, except for the role of movement in the development of rhythmic and aural skills training. The Dalcroze, Kodaly, and Orff teaching method is a good example of using body movement to reinforce the musical skills.

2.2.5 Intuitive and formal music responses

Intuitive music listening proposed by Dunn (2011) is "an active innate, human process by which we meaningfully engage music through listening that enables us to create mental representations of the music, the creative 'product' of intuitive listening" (p. 42); experience. Dunn (2006) created a model of intuitive music listening process, which accounts for how external and internal factors influence the mental representation of the listening experiences.

External factors include the context for music listening, such as social, cultural, historical, surroundings, and music itself, such as music genres, styles, idioms, and so on. Internal factors include individual listeners, who consciously or unconsciously pay attention to music learning. Music listening experiences are formed after the filtration of past experiences, including five responses: extra-musical, imaginative responses, cognitive responses, affective responses and physical/kinesthetic responses. All five responses occur over time and present a creative, individual, and unique holistic mental representation, and these responses are the basis for reflection, remembering, and differentiating listening experiences. Ten characteristics of intuitive listening are dependent on the intuitive model. Dunn (2006) summarized that intuitive listening is an active process with listeners engaged in music to find themselves; have objective and subjective responses; be affected by affective responses; be involved in extra-musical association; actively think in the sound; be involved in experiencing-in-pedagogy; creating mental representations of music to produce creative products; have lifelong processes; and have interpedagogies with music over a lifetime.

In contrast, the model of formalized listening focuses on teacher-directed roles as the central part of the whole process. It appears that teacher-directed instruction emphasized the "incidental exposure to prototypes, presentation mode, and perceptual strengths, picture books, audio versus video versus live, effects of instruction in music appreciation" (Dunn, 2011, p. 49). Under formal listening teaching, teachers pay much attention to guiding students

identifying, analyzing, and responding to music elements that related to most aspects of the music cognition domain, like extra-musical, imaginative responses, cognitive responses, affective responses and physical/kinesthetic responses are taken out of the model, Admittedly, music cognition is the fundamental for music teaching and learning for music majors, and music majors under teacher-centered instruction are immersed in composing, performing and listening in order to gain rich music knowledgeable about a wide range of styles. Figure 2.1 shows the formal listening process (Colwell & Webster, 2011, p. 46). Unlike the intuitive listening process examined by Dunn (2011), the formal listening process only prompts cognitive responses during instructions and students actively search for analytical music fundamentals from the beginning of a piece, rather than by engaging themselves in the musical contexts. Other factors, such as imaginative, extra-musical, physical, or feeling responses, cannot come together to form a holistic listening experience. Figure 2.2. (Colwell

and Webster, 2011, p. 43) show a model of the intuitive listening process.

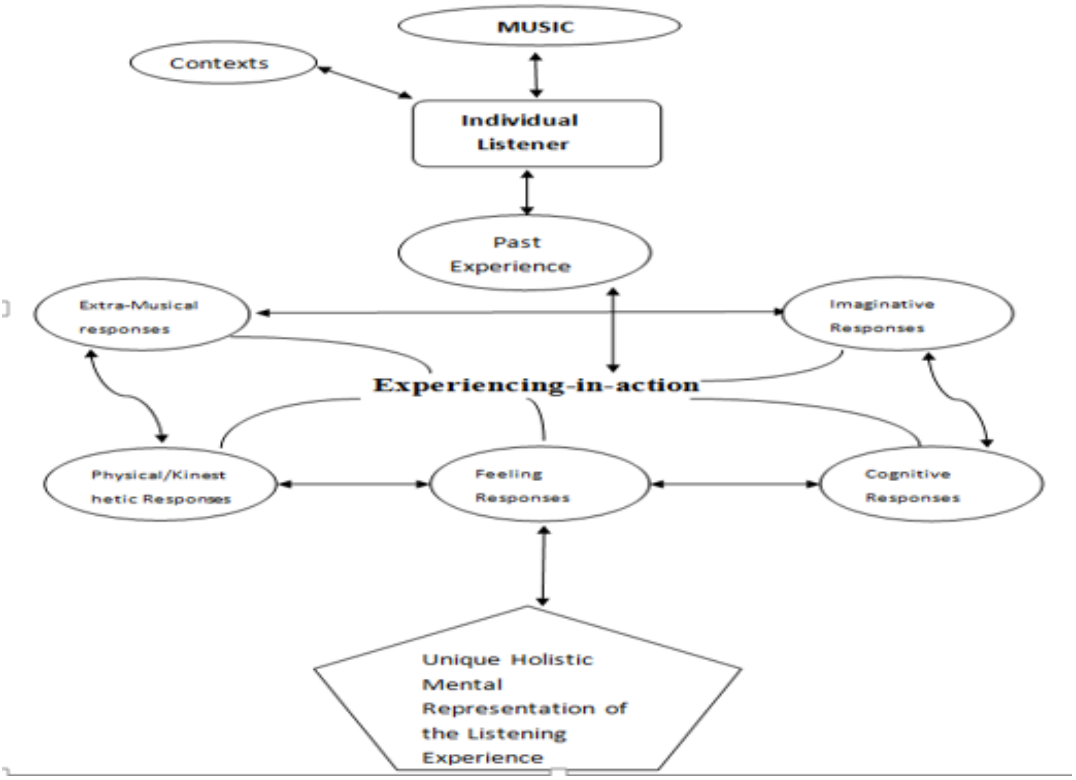

Figure 2.1. A model of the intuitive listening process

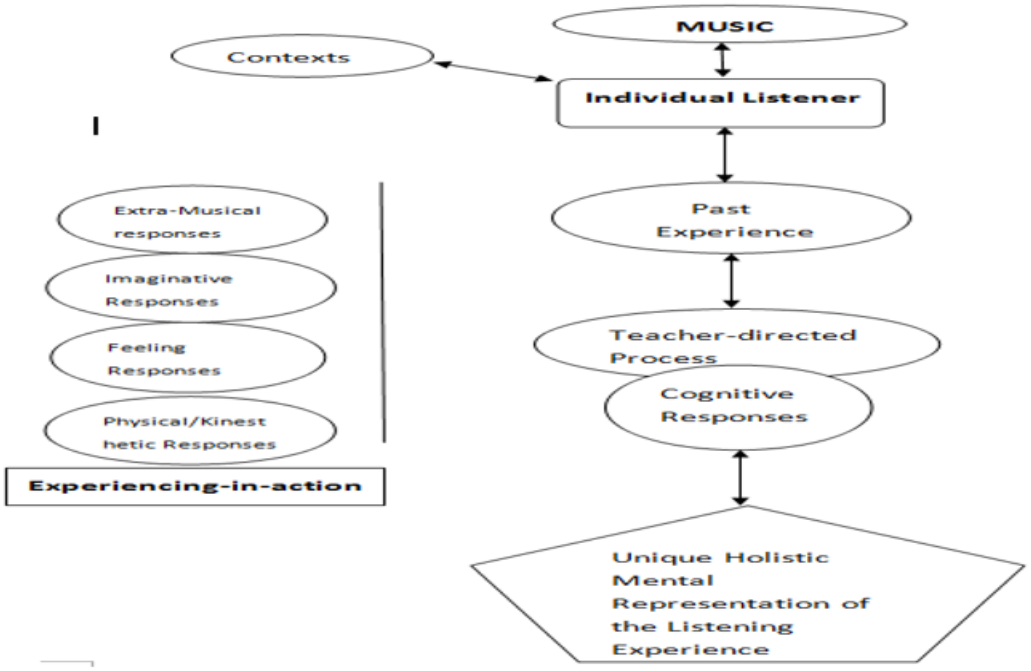

Figure 2.2. The formal listening process

2.2.6 Factors affecting listener's responses

Individual features, such as age, gender, personality, cultural background and preferences influence a person's listening response. Dunn (2011) investigated the mutual model of the relationships between music, the listener, and the listening situation. These three factors form a reciprocal feedback network that occurs in the interactive social and cultural domain. First, personal mobility and diversity have increasingly been shown to be essential. In daily life, people choose music styles to regulate mood, relieve stress, and for pleasure. So the finding that music listening in everyday life tends to be individualistic is unsurprising (Hofstede, 2001). Second, "individualistic cultures can be characterized as valuing personal autonomy; the individual strives towards personal goals and is perceived as an independent, self-reliant being" (Boer & Fischer, 2010, p. 183). Individual choice, therefore, is the prominent dimension in these contexts. The majority of the existing literature and models are from Western settings, but are little applied in non-Western settings (Berry, 1989). Gregory and Varney (1996) found that European and Asian listeners responded totally differently to Asian and Western music, and concluded that the recorded affective responses to music were determined by the listeners' backgrounds.

Finally, the function of music listening is predominantly focused on individual attention and listeners' choice of music genres and styles. Fung (1994) stated that "musicians' preferences continued to increase as the level of complexity of the texture increases but less

magnitude in changes in preference means as the level of the musical characteristic changed" (p. 143) that extending beyond non-musicians' preferences at the moderate level of complexity. Previous research has demonstrated that some non-musicians are innately more experienced listeners than musicians with formal training (Bigand & Poulin-Charronnat, 2006). Non-music majors have been shown to have more sophisticated ears than adults with professional training. Similarly, North and Hargreaves (2004) confirmed that music preferences can develop one's social identity, but are complex and have many determinants. Four or five factors of music preferences are usually observed in Western societies, for example, European, adolescents prefer pop music, urban music, rock, and "highbrow" music. Rentfrow and Gosling (2011) found four factors of music preferences in the U.S. among adolescents: rhythmic music (e.g., hip hop), intense music (e.g., heavy metal), country music (e.g.), and complex music (e.g., classical/jazz). These four categories are similar to the factors found in previous research on Western countries. Rentfrow and Gosling (2011) used an alternative research method using musical excerpts and a five-factor model of music preferences in the U.S.: mellow, unpretentious, sophisticated, intense, and contemporary music to test their hypotheses and the theoretical progress. Although their empirical material was not mature enough, their model was able to predict the direction of musical preferences in some socio-cultural contexts.

Listening response are influenced by technology development. Due to increasing

advanced media development over the last century, the prevalence of music listening is found everywhere in our modern society; people can listen to music anywhere and anytime. Listening can occur anywhere, not only happened in private settings, and public or formal occasions, but also listening materials are not what have been learned in school (North et al., 2004). Some conservatoires' students interviewed showed that they prefer listening to music in individual rooms to in class, and they hoped to obtain freer scope for personal preference when listening and engaging in music (Ma, 2012). Because of there is little interaction between teacher and students, students' inner voice were not received by their teachers; as well as students' preferences and music tastes were not considered. Consequently, Chinese music education might be failing to provide valuable insights and suggestions for sequencing music learning and future curriculum design (Guo, 2012). Thus, it can be seen that developing listening skills and aural awareness do not only rely on what the teachers instruct, but also that they need to consider ways to connect to school-based music and out-of-school music. Embracing this kind of listening pedagogy would enhance students' musical understanding and enjoyment, as well as expand their aural awareness.

Additionally, listening responses might be benefit from music space. Experientially recognized music listening "space" is related to musical sounds, the environment, and other factors, and musical spaces have been defined by many researchers. For example, Rodriguez (2014) concluded that "sound location mediates hearing and memory, suggesting that the

spatial orientation of musical sound is probably more influential to the listening experience than we typically acknowledge" (p. 89). However, (McDermott, 1972) asserted that spatial attributes arise from musical materials, as sounds themselves have space. Langer (1955) acknowledged musical spaces to be related to tonality, definitely not through metaphors, but through spatial illusions. Turner (1996) noted that a listening space includes the time spent listening, the listening experience, and spatial thinking about the sound. However, most popular music can invoke listeners' emotional responses, so listening spaces broadly represent the views of different musical genres and types.

Listening space and music preferences are also need to be considered during music listening. An American study found that undergraduate music majors have a strong desire for choosing their preferred music pieces for listening, but little interest with what the teachers designed (Ward et al., 2013). Teachers who have a professional classical and conservatoire educational background have few interests to introduce other than classical music materials favored by students into their classes. Indeed, a recent research study demonstrated that the relationship between professional musicians' differences in their biographies and musical genre impacts their views about music selection (Creech et al., 2008). Therefore, it is essential to explore the connection between teacher' beliefs and actual pedagogies in class accompanied by their affective responses when learning musical involvements in formal music listening. However, there are questions on music majors' tastes interconnecting with

their professional pursuits. In other words, to what the extent their professional listening training can overlap with their true preferences and stimulate their intrinsic motivation in music listening still needs to be considered. Conversely, if their active response to music is stimulated by their interests and preferences, they would contribute to music learning rather than decreasing students' intrinsic motivation.

As Turner (1996) noted that a listening space includes the time spent on listening, the listening experience, and spatial thinking about the sound. For example, teachers selected the repertoire most familiar to students for listening activities, with famous western musicians and music styles, which may be advantageous for teachers to introduce concepts and theory in class. However, actually, students were not interested what their teachers provided in class. As most popular music can invoke young listeners' affective responses, listening spaces broadly represent the views of different musical genres and types. A person's choice of listening space also represents their listening habits. No matter what definition of music listening spaces is used, people's lives have been dramatically changed by digital music media and the Internet, which have profoundly affected contemporary music listening spaces.

A person's choice of listening space also represents their listening habits and preferences. No matter what definition of music listening spaces is used, people's lives today have been dramatically changed by digital music media and the Internet, which have profoundly affected music listening spaces. Portable devices and emerging music app

software provide listening spaces that are flexible and can be used anywhere. Their three-dimensional attributes and precise position control allow us to efficiently enjoy unlimited musical materials. Therefore, educators should understand student listening experiences outside the school and use them to design instructions to aid students to receive music that may be unfamiliar to them and the technologies and not their immediate musical preference, making the listening experience more applicable to students' in class.

Choosing materials and repertoire based on textbook and references for teaching often lead to one single model of teaching where teachers emphasis on teaching goals, objectives depend on the detailed retailed course schedule, design lectures and class activities with the sequence, and then creates and test. Such these design model primarily focus on the content-based course, however, good quality music teaching does not follow this linear mode, rather simply delivering knowledge and expect the student to learn. To date, higher education in universities and institutions are thinking more teaching paradigm than producing learning (Fink, 2003). To date, computers, electronic players, and other companions have fundamentally changed the learning environment and listening space, the content-based teaching model is not meet the modern requirements and is hard to connect to knowledge and how students engage with each other.

2.2.7 Reciprocal-feedback model of music response

The perception of music occurs in social and cultural contexts. Brattico and Jacobsen (2009) proposed an affective responses model regarding the power to induce or modulate emotions and mood states, hedonic responses (likes or dislikes), and aesthetic responses that more narrowly defined with reference to cultural or artistic standards (e.g., beauty or other properties such as symmetry, elegance, or coherence).

A "reciprocal-feedback" model of the response to music includes three main determinants of musical response which can simultaneously influence each other (Hargreaves et al., 2005).This model investigated responses to music in various real life listening situations. The three categories of response are labeled as physiological, cognitive and affective, respectively His research team proposed model of the response to music with the reciprocal-feedback framework. It includes three main categories of response and is labeled as physiological, cognitive and affective, respectively. Figure 2.3 contains the three main domains to the research on different properties: music, situation and context, and the listener.

A model of "response to music" involves the mutual relationships among the music, the listener, and the listening situation, as well as the explanation of the nature of the reciprocal feedback relationships between these three domains. As shown in Figure 2.3, Hargreaves proposed a Reciprocal-feedback model of musical response (2012, p. 544), this model revealed that all of these occur in an interactive social and cultural domain. Dunn (2011)

summarized that the associate network combines personal networks of musical and cultural associations corresponding to the people, situations, and events that they have experienced in their lives, which form the basis of individuals' responds in a social-cultural context.

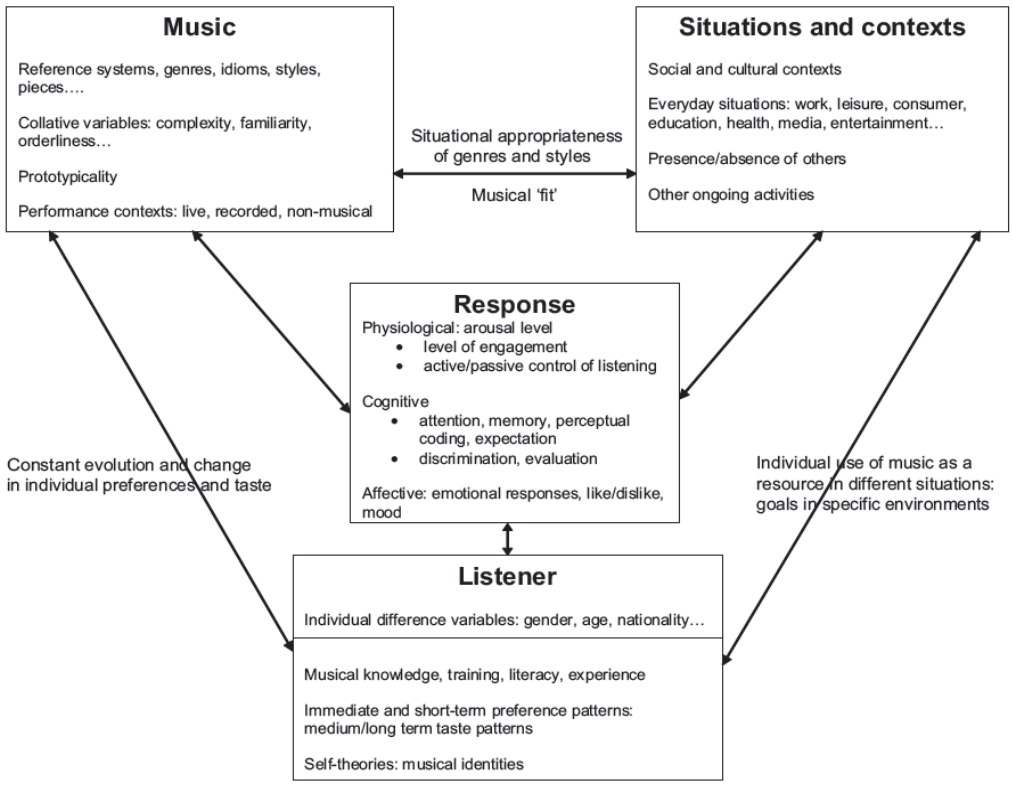

Figure 2.3. Reciprocal-feedback model of musical response.

2.3 Pedagogic approaches to music listening within music education

2.3.1 Overviews of listening pedagogy and music teaching in U.S. and U.K.

In recent years, music education professionals have begun to concentrate on the development of emotional response or learning experience for collegiate students and adolescent (Hargreaves, 1986). Many music educators advocated that the possibilities for profession learning should shape mental metaphor, arouse the emotions and feelings. In addition, it is necessary to deal with the interactions between human and musical experiences that should apply into our music listening teaching and pedagogy.

Dize (2015) explored the effects of different listening strategies on attention, emotion, and peak affective experiences. In his findings, the powerful musical experiences are associated with a wide range of musical phenomena. First, he found that emotional experiences occurred during every music excerpt, regardless of listeners' strategies. Second, he also revealed that emotional responses may occur while listening to any type of music.

Additionally, Anderson (2016) found that mindful music listening instruction could increase listening sensitivity and enjoyment. Mindful listening instruction relies primarily on an internal rather than depending on external activity, and it emphasizes the conscious and active attention. In his research, he examined the use of mindfulness as a method to enhance student listening along with increasing mindfulness. The implication for teaching strategies is

that mindfulness-based music lessons could enhance students' music understandings, as well as "encouraged student listening stories or narratives imagined by the students to accompany the music, thus connecting their listening with their emotional and associative cognitions" (p. 134).

Another scholar Han (2016) reported that drawing while listening to music could expand music listening experiences, students provided more opportunities to imagine and associate, leading to holistic listening experience. In her research she identified two kinds of responses, one is the representation focuses on musical components and another one represents emotional experiences as well as perception of the music. From her research, she suggested that drawing can be one way to provide opportunities for students to express and share their own listening experiences, and students are able to create a holistic listening experience that extends beyond technical understanding of the music.

To date, collaborative learning approaches is another important part of educational pedagogy (O'Neill, 2013). "Music is largely collaborative in nature- music-making is rarely a solo affair (Gaunt & Westerlund, 2011, p. 2), for example, in higher education, computer-based composition, technology utilization is frequently used to create opportunities for all learners to access to knowledge. Increasingly music education is underpinned by new information can lead to creative ways for musicians and teachers to develop collaboratively.

2.3.2 Teacher-centered instruction in higher education

Traditional teacher-centred instruction has been dominant in higher education for many years, and it has been the fundamental model for hundreds of years in used by teachers (Ye, 2015). This learning model does not actually allow for effective teaching and learning. Teachers make all the decisions concerning the curriculum, teaching methods, and the different forms of assessment (Ye, 2015). As a result, students become passive learners and cannot control over their own learning. Under teacher-directed listening instruction, holistic responses (e.g., affective, psychomotor responses) are neglected according to curriculum-oriented studies.

In teacher-centered education, students put all of their focus on the teacher. The teacher talks, while the students exclusively listen. During activities, students work alone, and collaboration is discouraged. When education is teacher-centered, the classroom remains orderly, students are quiet, and the teacher could full control of the classroom and students learn to be independent to make their own decisions. But under teacher-centered approach, students' communication skills may suffer. Teacher-centered instruction might be not allow students to express themselves, ask questions and direct their own learning. Students learn to direct their own learning, ask questions and complete tasks independently. However, student-centered learning might be busy, noisy and chaotic when students are talking and

discussing. Also it is a little bit for teachers to manage all students' activities when they are working on different stages of the same project.

Dunn (2006) found that the formal listening process in which more attention was paid to cognitive responses than imaginative, feeling responses. Under the teacher-directed listening models, teacher emphasized more attention to use cognitive responses to find, identify, and respond to music elementals in a music piece. Social, psychological, and other factors are not considered in the musical experience. Eble (1988) noted that "learning and teaching are constantly interchanging activities. One by teaching; once cannot teach except by constantly learning" (p. 9). Currently, teachers control the music materials and textbook selections following curriculum guidelines, and the listening environment cannot be evaluated to determine whether it is suitable for listening.

For example, in Chinese music higher education classroom, students may not perceive or engage in music until they are made aware of how to recognize particular sounds. A teaching approach can be used in which students' responses are categorized, such as asking them to identify musical elements or the instruments being used, and to indicate their answers by circling them on a list. However, this kind of approach is simply a drill in deductive reasoning. Therefore, one of the goals of listening in educational instruction is to nurture students' innate musicianship (Kerchner, 2014); to develop their musical experience, self-awareness and self-exploration (Juslin & Sloboda, 2010); and to enhance their lifelong

ability to respond to a full range of music experiences (Dunn, 2011). Also listening to music in class appears to be an active process that involves the individual's cognitive, affective, or psychomotor responses and extends beyond the listener's technical understanding.

2.3.3 Affective domain in the Bloom's Taxonomy

Recognition of cognitive psychology contended that humans actively pursue knowledge concerned with mental cognition and exploration of the information acquisition. According to this viewpoint, Bloom and his colleagues created the Taxonomy of Educational Objectives which divided the learning experiences into cognitive, affective and psychomotor domains (Marzano, 2007). In this hierarchical arrangement with each of the domains, the affective domain includes receiving, responding, valuing, organizing and characterizing by a value (Hauenstein, 1998), (Hanna, 2007). Specifically, these factors have five levels. The first level *receiving* which requires listeners to attentively listen when students attending a classroom activities, reading textbook, or music scores, from a teaching standpoint, it is need to concern with students' awareness of learning as well as to ask, describe, identifies or select some questions for learning. The second level is *responding*, which refers to active participation on the part of the students, it is not only to complete assigned assignment, but also react to it in some way; from teaching perspectives, teachers should emphasize acquiescence in responding and encourage students to explore their interests and enjoy themselves. The third

level is *valuing*, which concerns the worth or value to a particular object, phenomenon, or behavior. Teachers should provide problem-solving attitude and strategies as well as present concerns for the social culture. The fourth level is *organization*, which deals with comparing, relating and synthesizing values, so teachers need to recognize the role of systematic planning and accept the responsibility for their behavior. The last level is *characterization by a vale or value complex*, which requires the individuals to have a value system to develop a characteristic life style and maintain a good health learning habits, so teachers need to create more cooperation in group activities and guide students have critical thinking when learning. Obviously, as important as the cognitive domain, the affective domain is also essential for musicians to develop musicianship and musical growth.

Hodges and Sebald (2011) recommended some examples of each hierarchical arrangement of Bloom's three domains. Generally speaking, music majors who are taught under teachers' instructions and followed by professional training mastered music knowledge, understanding or applying the theory to new situations, the ability to play instruments with correct position, and would like to incorporate music as a part of their lives. All of these, however, what actual affective learning domains the students have achieved and what learning levels the students attained when listening to music is still needed to be examined by music educators. Although some curriculum guides support a whole perspective of listening responses or experiences in music listening, lecturers' teaching objectives still generally

emphasize cognitive thinking about sound, engagement with music, and enjoyment (Wang, 2010). Maybe instrumentation of the cognitive and affective domains of Bloom Taxonomy is a good tool to provide some applications of these taxonomies into music education. Students' listening receptiveness and attentiveness must be examined to determine what their listening responses are and the results used to create more meaningful listening experiences.

2.3.4 Develop assessment models

Assessment is a vital element of teaching and the curriculum, while the evaluation criteria is a means of helping students to learn and a way of reflecting on students' progress when teachers make decisions about teaching. "Assessment is a way of teaching more effectively through understanding exactly what students know and do not know" (Ramsden, 2003, p. 177) when assessing students and the quality of learning. Currently, it is found that many undergraduates do not like reading and are less proactive in learning; assessment performs the important function of motivating students to attend lectures and practices. University-level students are encouraged to consider their works, teachers need to view students' learning as the teaching goal, however, affective domain is hard to examine through taking examination, if teacher just focuses on "good grades" it is hard to focus on the relationship between grading and motivation that relate to academic growth, personal maturity, and self-development. Therefore, teachers consider how to provide feedback to

students during classes; feedback and interaction in class are associated with their grades for the whole course in some way. An appropriate assessment "goes beyond the mere reporting of student work and is used to provide feedback to students as well as information to the teacher regarding student learning" (Conway & Hodgman, 2009, p. 23).

A range of assessment methods are used in music higher education courses. Race (2007) thought assessment has a substantial influence on what and how students learn. These assessments typically include examinations, tests, quizzes, assignments and projects. Currently, much assessment work gives students the relevant grades without clear criteria stating what has to be learned and why (Ye, 2015). Grading is not only a way of assigning a score for comparative purposes but also a means of providing opportunities for students to reflect on how well they have achieved, and to receive feedback to enable them to improve. Therefore, teachers have developed multiple approaches to connect their evaluation goals to monitor the effectiveness of a teaching module and to modify the instruction, and carefully consider the related need to assess students' values in the subject. Therefore, a variety of assessment measures that are offered by teachers represent students' performance and achievements.

2.4 Music listening within the context of Chinese music education

2.4.1 Current curriculum guidelines on music academics in mainland China

Different kinds of listening skills are taught in many academic courses, such as music appreciation, music history (Western and Chinese), music theory (harmony, form, and analysis), conducting (choral and ensemble), performance (instruments and voice) and general music activities classes. The Chinese Official Ministry of Arts Education noted that music majors are trained in professional performance, composition, and other music theory classes that emphasize aural listening and imitation, which serves as an instructional strategy for nurturing musicians. The curriculum guidelines for university-level classes supported that lecturers should enjoy autonomy and flexibility to choose teaching materials they use in their classes.

Currently, the design of music curricula in mainland China is embedded within the cultural philosophy of Confucianism, which embraces the cultivation of morality, honesty, and pursuance of music. Aesthetic education is the central focus of the music curriculum. Take music listening as an example: official documents have closely entwined the rules and educational structures of arts education to enhance affective or aesthetic values (Ministry of Education, PRC, 2015). The importance of aesthetic education has been highlighted by official documents and curriculum guidelines for several years, because aesthetic education

or emotional expression through music lessons can help students' musicianship development and affect their personalities, teaching them to behave fairly, and to be sensitive (Ministry of Education, PRC, 2015). Similar to Western countries' discourse, mainland China has also discussed the functions of music listening at the individual, social, and cultural levels of musical experience, such as mood regulation, emotional expression, and memories. At present time, a substantial number of models have promoted the functions of music listening in teaching and learning.

According to three distinct kinds of music listening including distracted listening for enjoyment and pleasure, attentive listening to the music elements, and listening to remember the music for the future (Green, 2001). School-based music listening under teacher-directed instruction mainly focuses on cognitive responses and the search for musical elements are the formal, factual aspects of music. Relevant listening textbooks and listening repertoires are listed by lecturers in music appreciation and music history classes. However, teacher-directed attentive listening may guide music majors to reach higher levels of aural skills and may lead them to engage with music and then to perform better in public. Importantly, music listening carried out in many conservatoires and music departments, lecturers often start from their own viewpoints and design their teaching content without considering students' musical preferences and individual educational backgrounds. Although some curriculum guides support a holistic perspective of on human responses in music listening, lecturers' teaching

objectives still generally emphasize on cognitive thinking about sound, engagement with music, and enjoyment. Recently, a national curriculum standard for undergraduates advocated that aesthetic education should incorporate the affective and physical responses during listening training. However, current music education focuses too much on cognition and formal learning and follows an atomistic teaching perspective, which has aroused debate on its current goals and strategies (Wang, 2010).

2.4.2 Chinese music education influenced by Chinese culture

In ancient China, traditional music is situated in some traditional contexts including rituals and festivals (Leung, 2004). During ancient times in China, the purpose of music learning advocated by Confucian education regarded music as a symbol and at a service of social order (Thrasher, 1980). Confucianism influenced the education system for hundreds of years, but in traditional Chinese culture, music was a spiritual goal for personal development instead of fulfilling utilitarian purposes (Liu, 2006). The teaching model is mainly focused on oral teaching that inspires true and thorough understanding within nature to achieve inner peace and harmony of body and mind (Sun, 1993). The traditional Chinese education system is characterized by the Confucian education model advocating a harmonious environment for aesthetic experience. It is a Chinese custom for students to convey cultural knowledge by teaching students in order to ensure interpersonal harmony and unity. Therefore, in these

concepts of traditional Chinese culture, students in higher education are taught to be humble and to never say or feel that they are good. It has obviously been found that students in both mainland China and Hong Kong are not actively involved in class.

The Soviet Union had a significant impact on the education system in mainland China prior to the foundation of new China in 1949 (Guo, 2012). The Soviet Union system was discipline-oriented and retains a significant influence on Chinese education to date, especially in many Northern provinces. The primary characteristic of teachers who are not driven by power and influence is their ability to wait and allow students to initiate activities that are helpful to their own development. Also, common sense exists in Chinese people who should respect their teachers with teachers' words considered to be powerful in class. As a result of the Soviet influence, some Chinese teachers have been adopting Soviet music discipline-centred approaches and learning models (Qin, 2009). For example, the Central Conservatory in China still uses Sposobin's harmony structure and note signs, such as T, D, ST instead of using I, IV, V. Additionally, music learning under teacher instruction in higher education mainly focuses on cognitive responses and the identification of musical elements, form analysis, and factual aspects of music. When listening to music in class, teachers guide students to focus on musical elements, such as rhythm, dynamics, harmony, and form variation. The purpose of the teaching model is to train students with serious discipline-oriented performance skills and to encourage students to participate in instrumental

competitions, composition competitions or other types of commercial performances. In contrast to Western individualism, Chinese educators prefer the collectivistic dimension and culture-specific musical functions to be taught to Chinese youths.

Hong Kong was occupied by the British for more than one hundred years since the First Opium War (1839–42). Its culture was not only rooted in the Chinese tradition but also influenced by British customs. Cross-border education or transnational education was provided by British programs for more than 50 years (Forestier & Crossley, 2015). Since Hong Kong has become one of China's Special Administrative Regions (SARs), it has been given China's national flag and schools teach traditional Chinese musical culture, through a series of government policies introduced after Hong Kong's return to Chinese sovereignty in 1997. Hong Kong citizens were fostered to love their motherland and loyalty to the People's Republic of China (PRC). The Hong Kong government is in the process of adapting to the trends globalization with fast knowledge-based economic growth, on the one hand, encouraging citizens toward the international trend while also nurturing national/local identities (Ho & Law, 2009). The Hong Kong government believed "education reforms can help maintain and enhance the capacity to compete in the global economy by promoting multicultural education, fostering a global awareness and outlook, encouraging life-long education and re-emphasizing the quality of students' experience, etc" (Ho & Law, 2009, p. 441).

Drawing on the policies produced by many Western countries, the report of the Higher Education Review (HER) Commissioned by the Secretary for Education and Manpower (SEM) provided a framework for future higher education. In January 2004, the key objectives of "Roadmap Document" are for the University Grants Committee (UGC) to:

(a) see the Hong Kong higher education sector serving as "the education hub of the region", driving forward the economic and social development of Hong Kong, in the context of our unique relationship with mainland China and the region;

(b) take a strategic approach to Hong Kong's higher education system, by developing an interlocking system where the whole higher education sector is viewed as one force, with each institution fulfilling a unique role, based on its strengths;

(c) work with institutions to ensure that each provides excellent teaching in all area relevant to its role;

(d) aim to promote "international competitiveness" where it occurs in institutions, understanding that all with contribute to this endeavor and that some institutions will have more internationally competitive centers than others; and

(e) value a role-driven yet deeply collaborative system of higher education where each institution has its own role and purpose, while at the same time being committed to extensive collaboration with other institutions in order that the system can sustain a greater variety of offerings at a high level of quality and with improving efficiency.

(Roadmap Document, 2004, p. 1)

The Hong Kong government wishes for Hong Kong to be a regional educational hub that is knowledge-based with continuing education initiatives from primary to higher education with their special education needs (Lee, 2014). Therefore, the Hong Kong government continues to provide additional resources and new academics for higher education with expenditure on education exceeding HKD 50 billion a year (KPMG, 2010).

Both mainland China and Hong Kong have experienced remarkable education system changes in the last century. Higher education funding comes directly from the government, while self-financing support has expanded in Hong Kong, it has been in existence since 2013 in mainland China (Lee, 2014). With government support and encouragement, learning needs at Bachelor, Master and Doctoral degree levels have been met. In Hong Kong, local educational institutions have only expanded locally to improve the quality of higher education, but also looked for overseas expansion opportunities. It is worth mentioning that E-learning and web-based learning have become widely accepted in recent years in Hong Kong higher education, while since the Minister of Education announced the necessity of introducing competitive mechanisms into the administration of education as a reform strategy under policies promulgated (Sun, 2014).

2.4.3 Chinese perspectives on aesthetic and imagination

There is a maxim in Chinese art that "meaning is a far-reaching thing imbued with deep emotion" (Wang, 2010, p. 18). When musical emotion is discussed, it is generally associated with the setting, which reflects the "wholeness" of nature, and takes as its goal natural emotional expressionism. It is impossible to dissociate emotion from setting, particularly given the special nature of emotion and setting in traditional Chinese aesthetics (Wang, 2010). Besides, in traditional Chinese perspectives toward appreciating music, it usually emphasizes "cross-sensory imagination" which refers to imagining seeing, hearing, tasting, smelling, or touching something as one perceives something sonically (Tien, 2015). In addition, the most widely explored are the many kinds of sensory imagination in music. Therefore, Chinese pay more attention to holistic responses and engaging multiple sensory modes when listening to music, which enables Chinese scholars view imaginative play an important role in listening to music, "illusion" and "implication" is being of greater concreteness, providing a large space in terms of reality and nothingness to expand audience's hearts and broaden their aesthetic visions (Wang, 2010). Listening to music needs to experience sound that is not produced from instruments, which implies a certain implicit attitude (Zhu, 2007). Therefore, emotion in Chinese music is correlated closely with an aesthetic interest in the combination of emotion with the setting. When focusing on the affective response, it is necessary to discuss aesthetic responses and imagination. When involving listening or appreciating music, it not only

involves listening to sounds but also listening to music that needs to mental “hearing” or imagined (Yuan, 2004).

2.4.4 Gap between the previous and contemporary research

Due to increasingly electronic media developments over the last century, the prevalence of music listening is found everywhere in our modern society. Embracing teacher-centered listening pedagogy neither helps students’ musical understanding and enjoyment nor expands their aural awareness. Additionally, teachers are hardly mobilizing students’ motivation due to their lack of teaching experience and skills (Zhu, 2007). Currently, when teachers teach their students music knowledge regarding a specific topic, they typically use questions, clues or note-taking to accomplish this task. While these strategies are useful in helping students call to mind what they have already learned and to directly enhance their cognitive skills, such a teaching approach might not strengthen positive attitudes and enable students to enjoy themselves. Although the mission of professional arts educators is to enable artists to work intelligently and creatively in their own areas of interests, teachers are committed to helping students reach a high level of artistic and intellectual development, as their professional training is still the focus of performance-centered arts theory only. For example, rather than seeking to enhance their artistry, some teachers push students to engage in competitive performance and composition. As a result, students’ understanding of social benefits leads to

conflicts drawn from their supervisors, which inform their personal development.

At present, Western and Chinese sociologists have found that teacher-directed musical genres and listening materials in school have fall far behind what the undergraduates really want to listen to. Unfortunately, the current music curriculum is not keep on music majors' tastes interconnecting with their professional pursuits (Guo, 2012). For example, the average American adolescents listen to music through software, keyboards, and other electronics for approximately 4.5 hours per day, music listening model based on knowledge transmission with roots in Western European art music (Randles, 2016). One Chinese social report revealed that Zhejiang music undergraduates spend around one hour listening in their daily lives, but the majority of such listening genres and pieces were determined by personal interest rather than for their music studies (Wang, 2010). Leisure time is usually related to popular music for enjoyment and mood regulations, and music majors reported everyday spending more than twice the time listening to music than practicing on their professional instrumental/voice (Ma, 2012). Therefore, it is essential to build a connection between students' preferences and the curriculum, also music lasses do not offer what most students want to learn. However, the current music classes have a supply-and-demand crisis in school-supported music teaching and learning. In other words, to what the extent their professional listening training overlaps with their preferences is still needs to be considered. Conversely, if students' motivations are stimulated by their interests and preferences they

would contribute to the music learning rather than decreasing students' learning motivation.

A cross-cultural perspective provides an outlook on the diverse roles of music in different socio-cultural contexts. Although many cross-cultural studies have been applied to different domains, most music teaching strategies are based on Western perspectives discussed (Dissanayake, 2008; Gregory, 1997). Few studies have investigated pedagogy in non-Western samples (Miranda, 2013). Gregory and Varney (1996) reported that European listeners respond differently when compared with Asians. European and Asian listeners respond completely differently to Asian and Western music, concluding that the background of the listeners determined their affective responses to the piece. "Individuals with a Western sociocultural background tend to be more independent, whereas those with an Eastern sociocultural background tend to be more interdependent" (Basu-Zharku, 2011). Boer and Fischer (2010) agreed with this opinion stating "individualistic cultures can be characterized as valuing personal autonomy; the individual strives towards personal goals and is perceived as an independent, self-reliant being" (p. 183). The prominent dimension in these contexts consists of individual choice. The majority of the existing literature and models were devised in Western settings, although they are frequently applied to non-Western settings (Berry, 1989).

Another issue refers to the different responses when listening to Western and Chinese music. With the rapid spread of Western learning models and music styles into

campus life, suitable ways in which to preserve and develop traditional Chinese music and culture to ensure that divergences are interwoven need to be determined. In both the mainland and Hong Kong, music programme teachers do not only focus on Western music; instead, higher education music courses help undergraduates who are rooted in their native culture and traditions. Researchers also aim on investigate on the valuable traditional culture of the nation to protect and to extend the traditional Chinese culture. The objective is not only to focus on the foreign context but also to investigate the Chinese educational contexts that help the younger generation rooted in Chinese culture. In the 21st century international experiences in different areas of world can be used to illustrate the theory and to report on locally contextualized articles (Schippers, 2013).

2.5 Summary

The development of aural awareness and musical understanding as well as emphasizing the affective response through active listening and responding to music not only has implications for teachers wishing to improve their listening pedagogy, but also encourages students and listeners to explore the broader musical space, free environment, and musical pieces that enrich their lives. The brain functions via mental systems of closely connected neurons, and malleable and parallel neural systems encode each other from specialized perspectives. The distinctiveness and uniqueness of these neural systems give individuals different listening

responses (LeDoux, 2002). Elliott (2005) asserted that human listeners can respond emotionally to musical patterns because their brains are enormously complex and plastic. Once sounds or data are perceived by the senses, the brain automatically processes them and adds the received information to the existing store. Listeners perceive sounds, works, and objects through these processes of active listening. Listeners make cognitive, emotional, and psychological associations with perceived objects; these associations can then develop into an aural awareness that is bound to the growing set of listening responses.

Music listening skills are viewed as an important ability across all the music studies in music education, and enhancing these skills is a requirement for meeting curricular goals and teaching objectives. The process of music learning is a fully integrative process that includes both feeling and thinking processes (Odam, 1995). Among all the responses, affective responses are regarded as the most important aspect of music listening, and a crucial component of teachers' strategies (Dunn, 2011). Teacher-directed learning has been the dominant model in schools for hundreds of years; this model allows for effective teaching and learning, from which students benefit significantly. The listening response to music is directly related to active listening, which can be teacher directed or student-directed.; some researchers point out that the listening process should be active, creative, and positive. Listening to music also means thinking in sound, and making a sound that represents the creative response (Reimer, 2003), and actively listening and responding to music enables

aural awareness and musical understanding to develop.

The traditional consideration of different genres of music should be recognized and accepted by teachers and students, and viewed as vital, indispensable learning experiences. Teaching undergraduates requires the teacher's role to change from directly dictating information to facilitating learning experiences. As people are in a global digital environment, the challenge for music educators is to help their students to explore and understand music listening spaces and sounds. Therefore, the teacher not only trains music majors to have a distinction between analytic responses to music but still have affective or emotional responses when listening to music. As for professional training, those listeners varied in the proportions of their music listening responses in different types of responses. Concentrations are more likely to have objective-analytic responses (Hargreaves & North, 2012). Regarding the emphasis of affective responses for music majors, they not only have implications for teachers wishing to improve their listening pedagogy, but also encourage students to engage themselves in their learning, to explore music space, and preferred musical pieces.

However, there is a paucity of research on how university music teachers' deal with the issues of involving students' affective responses in listening, and teachers even neglected the affective domain during their teaching. Until now, there has been no empirical evidence showing how teacher motivate students to listening to music with Chinese perspectives in higher music education. Regarding to the collaborative learning which suggested bring

together theoretical and empirical in conservatories and higher music education in order to prevent the separation of theoretical and practice work.

The research reported in the following chapters is based on the need detailed in the four points outlined above. With reference to the current situation of music teachers' beliefs and pedagogy toward affective responses in higher education, affective responses should be emphasized and a series of teaching strategies should be implemented in order to equip teachers with the skills needed for inclusion in their classroom teaching. In the following chapter, the implementation of results from a questionnaire survey of mainland China and Hong Kong teachers in higher education is documented in order to provide background information on the current situation in terms of the extent to the beliefs and pedagogy currently believed and undertaken in both contexts.

CHAPTER 3: QUESTIONNAIRE SURVEY

This study surveyed the current situation with regard to teachers' beliefs and pedagogies toward students' affective response during music listening and learning among 185 teachers from 17 universities and ten teachers from two universities in mainland China and Hong Kong respectively, specifically on the subject of affective responses while listening to music in an educational context. The survey investigated the possible correlation between teachers' beliefs and pedagogy, four predictors associated with the participating teachers, including gender, degree level, teaching experience and type of university, and the extent to which music teachers emphasized the role of affective domain in music listening. This chapter will start by outlining the purpose of the questionnaire survey and the research methodology, after which the results obtained, will be summarized and discussed.

3.1 The Purpose of the Survey

The questionnaire survey was designed to investigate:

1. The teachers' demographic information and institutional teaching facilitates in music higher education in mainland China and Hong Kong;
2. The specific items of music teachers' beliefs and pedagogies toward affective responses in music listening and learning ;
3. The relationship between teachers' beliefs with regard to music listening, and teachers'

actual teaching practices; and

4. The factors influencing teachers' beliefs and pedagogies.

3.2 Method and Design

This research is valuable to teachers when refining their teaching strategies, enhancing professional experiences, and establishing an environment that is conducive to enable students engaging in music listening. This study employed a questionnaire survey to investigate the current situation of teaching beliefs and pedagogy toward affective responses during listening and learning to music in mainland China and Hong Kong.

3.2.1 Questionnaire

The questionnaire comprised forced-choice questions in quantitative part and open-ended questions in qualitative part. The entire questionnaire featured 50 items which was developed to investigate the current teachers' beliefs and pedagogies on affective responses during music listening. Most of questions were designed from the current literature aimed at the teachers' belief during their teaching and pedagogies, which permit me to demonstrate the relationship between their belief and pedagogy in current pedagogy. Apart from a section of demographic information, all the other items were indicated by different statements requesting the respondents to rate in a 7-point Likert-type rating scale with 1=strongly

disagree and 7=strongly agree.

Specifically, Part I contains demographic information of the participants. Questions 1 through 7 identify personal data including gender, age, education background, music teaching experience, the present courses, that the subjects teach the number of teaching subjects, they teach the number of lessons they are teaching weekly, and the types of universities at which they work. Part II (questions 8-11) serve to investigate the teachers' perceptions toward their learning environment during students' music listening. Part III (questions12-56) asks the university teachers to provide their beliefs and perceptions regarding their music teaching strategies and role for music listening. There are four areas in this part. Area I (questions12-18) investigates the teachers' perceptions towards the basic concept of music teaching, which includes principles related to the essential nature of music and education; the awareness of students during music listening; and the kinds of listening responses (e.g. cognition, affection and psychomotor) (Kerchner, 2014; Mayer, 1956; Sebald & Hodges, 2011; Juslin & Sloboda, 2010).

Area II (questions19-29) involves the teaching verbal vocabularies that teachers employed strategies during student music listening experiences.

A music verbal vocabularies domain describes the tonal phenomena as accurately as possible, it includes three basic properties: physical, formal, and aesthetic. Physical properties of sound include words as vibration, intonation, articulation or legato. A verbal vocabulary

dealing with formal properties includes melody, rhythm, or crescendo. Aesthetic properties include concepts such as shape, color, space, pattern or line (Tait & Haack, 1984). The experiential domain discusses the teachers' responses to tonal phenomena that depend on their imagination or a quality of feelings. The behavioral domain includes three categories: thinking, feeling and sharing: (i) thinking is involved in teachers' analytical, sequential, convergent processes; (ii) feeling includes teachers' imaginative, spontaneous, divergent processes; (iii) sharing is involved in social, interactive, communicative processes, as well as demonstrating, rehearsing and expressing processes. Questions 30-33 investigate the teachers' teaching styles in terms of teaching roles, teaching activities, and the interaction between teacher and students (Kerchner, 2014). Questions 34-41 focus on the teaching processes and steps that include the teachers use during preparation, and implementation of teaching, and assessment. During implementation of teaching contains instructional, contextual, and personal variables. Assessment involves the kinds of assignments are arranged by teachers for students when the class is completed (Schunk, 2012).

Part III (questions 45-56) seeks the teachers' attitudes toward the kinds of listening motivations during music listening. The motivations of music listening is defined by social utility, aesthetic entrainment, listening habit, cognitive need, and the mood control. For example, (i) motives of social utility that discuss the pedagogies among music, teachers, and students; (ii) the motives of aesthetic entrainment talk about the listeners' feelings, mood,

and emotional experiences when listening to music; (iii) the cognitive needs are for listeners' music knowledge growth; (iv) listening habits include listeners' behaviors during music listening (Belcher & Haridakis, 2013).

Part IV employs open-ended questions to collect general comments and concerns with the actual implementation about the nurturing affective responses, as well as the teachers' personal perceptions on the affective experience during music listening. Also, this part includes the description of teachers' useful approaches in their own teaching and major advantages and difficulties in their teaching.

3.2.2 Participants

The rationale for selection of research sites in mainland China and Hong Kong

First, the researcher is familiar with education policy and system in mainland China in music higher education, and until now there is no research focusing on comparative studies especially pertaining to the topic of university teachers' beliefs and pedagogies toward students' affective response during music listening and teaching; second, universities system in mainland China are totally different with Hong Kong (Ministry of Education, 2010), which is influenced by Western concepts and learning model, music higher education in Hong Kong supports and maintenances a free and supportive environment for students, critical thinking and creative activities are encouraged by teachers. Therefore, it is a good chance for

researcher to compare cases from one or more settings and to learn from different cases and gather critical evidence that may have contributed to the outcomes.

As the main purpose of the questionnaire was to survey the current situation of teachers' beliefs and pedagogies to engage students' affective responses during music listening and learning in mainland China and Hong Kong, the researcher tried to contact more music teachers to complete the questionnaire survey. However, compared with central and west provinces and cities, northeast and southeast universities in music higher education have better developed in mainland China. Additionally, as detailed in a university list from Ministry of Education of PRC (2015), there were 23 music departments from normal universities and five conservatories in northeast and southeast provinces and cities were invited to complete the questionnaires. The researcher sent the questionnaires by email in Chinese (see Appendix A) with a letter (see Appendix C) inviting music teachers to respond to the questionnaires.

The participants in this study consisted of 185 university-level music teachers from five music conservatories and ten music departments of universities in Beijing, Shanghai, Guangzhou and other four provinces in mainland China. Participants' ages ranged from 28 to 56 years (Female=116; Male=64), the participants teaching experience ranged from 2 to 25 years. The Hong Kong participants consisted of ten university-level music teachers, all of them come from normal university. Participants' ages ranged from 28 to 60 years (Female=3;

Male=7), the participants teaching experience ranged from three to 27 years. All of the participants taught courses including: music history, composition, instrumental, voice, and music education), and they were requested to complete the questionnaire individually.

3.2.3 Hypothesis

The study was designed to test two null hypotheses. The first is that there is no correlation between teachers' belief and pedagogy, as well as the importance of imagination emphasized by teachers relative to their pedagogies during music listening. The second null hypothesis is that four of the proposed variables (teachers' gender, teaching experiences, education background and university type) cannot predict teachers' believes and pedagogies.

3.2.4 Procedure

Three steps were included in data collection process: first, after designing the questionnaire, five music expertise in mainland China and five music teachers in Hong Kong were invited to critically review the content of the questionnaire in order to help improve its content validity. Based on their recommendations a number of revisions were made to the questionnaire. These changes included rewording of the title in Chinese, and adding more interpretations to collect detailed information about the music teachers' understanding of affective response.

The final questionnaire included a total of four areas where teachers were asked to use a 7-point Likert scale (Strongly Agree, Agree, Agree somewhat, Neither agree nor disagree, Disagree somewhat, Disagree, Strongly Disagree) to indicate the level of their beliefs and pedagogies toward the affective responses in music listening and learning.

Second, 150 questionnaires were distributed for pilot study; participants came from northeast and southeast provinces and cities. A total of 85 questionnaires were returned and were used for exploratory factor analysis.

Third, 200 questionnaires were distributed for the main study; participants also came from northeast and southeast provinces and cities. A total of 100 questionnaires were returned and used for subsequent three kinds of statistical analysis were employed in this study: (1) descriptive statistics comprise the mean and standard deviation including the range between the highest and the lowest scores and the interquartile range, (2) the Pearson correlation coefficient was used to measure the degree of the linear relationship between two variables (teachers' belief and pedagogy), and (3) a multiple linear regression which was used to analyze four independent variables (teachers' gender, degrees, teaching experience and university-type) on whether it can predict the two dependent variables (teachers' belief and pedagogy).

During the period, The Education University of Hong Kong, Hong Kong Baptist University, The University of Hong Kong, and The Chinese University of Hong Kong, were

providing music courses in higher education. Therefore the researcher sent 40 questionnaires to participants by email in Chinese and English (see Appendices A and B) with a letter (see Appendix C) inviting music teachers to respond to the questionnaires. However, only ten questionnaires were returned and used for descriptive statistics on teachers' demographic information.

3.2.5 Analysis of data

Once the questionnaires had been completed and returned, the data collected were entered t into a computer for the purposes of statistical analysis using SPSS the statistical software program. The data from mainland China and Hong Kong will be analysed separately. Most of the data were analysed and displayed via descriptive statistics, while the relationship between the teachers' beliefs and pedagogies in regard to music listening will were analysed using the Pearson correlation coefficient, which measures the degree of the linear relationship between two variables. The last step was to explore the factors including teachers' gender, background, type of university, and teaching experiences to determine whether these influence or can predict teachers' beliefs and pedagogies through multiple linear regression.

Due to the limited number of music teachers in Hong Kong higher education, only 10 questionnaires were completed and collected from two universities in Hong Kong. The content of the Hong Kong questionnaire was the same as for the mainland's.

3.3 Results

The participants' responses were analyzed using SPSS version 19.0. Open-ended responses were transcribed after data collected. Analyses started with factor analysis of the questionnaires.

Mainland China data

3.1.1 Factor analysis

The factor structure of the questionnaires was analyzed by applying a principal component analysis. Based on the KMO measures, the sampling adequacy should be close than 0.5 for a satisfactory factor analysis to proceed, additionally, Bartlett's test requires significance is less than 0.05, in this study KMO=.83 and significant <.05 indicating an acceptable value which suitable for factor analysis. The rotation procedure employed was a Varimax method with Kaiser normalization. Through principal component analysis, depend on the following criteria: conceptual independence of every component from the others, the minimum percentage of total variance extracted. Followed by that, two components and three components were extracted from the questionnaire in belief and pedagogy, respectively. Also, the following criteria were used in order to determine the definite number of items: scree plot graph is used for determining how many factors to retain and adequate reproducibility and

factor loadings of 0.38 or higher on the presumed factor.

The rotated factor matrix is reported in Table 3.1.The first part is 17 questions about teachers' beliefs: it can be seen from scree plot graph that the curve begins to flatten between factors 2 and 3 and also that factor 3 onwards have an eigenvalue of less than 1, so only two factors have been retained. Additionally, first two factors accounts for 85.142% of the variance. Therefore, two factors extracted from questionnaires in belief part, however, questions of 12 and 47 were factor loading below 0.35 will take out from questionnaire, after two items reduction, Cronbach's alpha and factor analysis is$\alpha = 0.88$.

Table 3.1. Rotated factor matrix for the Music Teaching Questionnaire in Beliefs

Item (Beliefs)	Component	
	1. Holistic response	2. Affective response
1. Cultivate one's taste	.759	
2. Consider expression	.727	
3. Emphasize music aesthetics	.669	
4. Consider music styles preference	.639	
5. Listening habits	.624	
6. Guide/give examples and helps	.604	.539
7. Consider personal backgrounds and culture	.600	.463

8. Consider music cognition	.597	
9. Consider music interests	.588	
10. Consider music sharing	.559	
11. Consider earning skills	.557	.477
12. Encourage more repertoire	.518	
13. Rich one's life	.443	
14. Nurture holistic responses	.584	.593

The researcher labelled two factors from the questionnaire explained about 85.142% of total variance:

- ✧ *Holistic response* (e.g. ‘development of whole person’ and ‘development of musicianship’); and
- ✧ *Affective response* (e.g. ‘emotion’, 'individual feeling’, ‘imagination’).

The second part of the questionnaire is 22 questions about teachers’ pedagogy. It can be seen from scree plot graph that the curve begins to flatten between factors 3 and 4 and also that factor 3 onwards have an eigenvalue of less than 1, so only three factors have been retained. Additionally, first three factors accounts for 54.914% of the variance. Therefore, three factors extracted from questionnaires in belief part, however, questions 24, 29, 30, 32, and 39 were factor loading below 0.35 and were taken out from questionnaire, after five items reduction,

Cronbach's alpha and factor analysis wereα = 0.91. The rotated factor matrix is reported in Table 3.2.

Table 3.2. Rotated factor matrix for the Music Teaching Questionnaire in Pedagogy

	Component		
Item (Pedagogy)	1.Teaching vocabularies: Experiential& Behavioral	2.Teaching styles: pedagogy	3.Teaching process: preparation, during class, assignment
1.Emphasize imaginative, spontaneous, divergent processes	.784		
2.Emphasize analytical, sequential, convergent processes	.751		
3.Emphasize vibration, intonation, articulation or legato	.712		
4.Consider students' feeling and emotion	.695		
5.Consider students' backgrounds	.688		
6.Emphasize melody, rhythm, or crescendo	.682	-.391	.378
7.Encourage for imagination	.664		-.425
8.Decreasing interference	.658		
9.Emphasize shape, color, space, pattern or line	.646	-.482	
10.Using metaphor for imagination	.606		-.547
11.Interpedagogy between teachers and students	.604		

12.Demonstrating, rehearsing and expressing processes	.576		
13.Implementation of teaching tasks	.573		
14.Connecting cognitive with affective	.571	.412	
15.Discuss students' feeling	.567		
16.Write down your opinions	.548	.453	.354
17.Considering students' emotional responses	.464	.544	

The researcher labelled three factors from questionnaire explaining 54.914% of total variance:

- ✧ *Teaching vocabularies* (e.g. 'experiential' and 'behavioral' domain);
- ✧ *Teaching styles* (e.g. 'pedagogy between teacher and students', 'connecting cognitive with affective'); and
- ✧ *Teaching process* (e.g. 'preparation for implementation' 'assessment including students' performance')

After factor analysis, a Cronbach's alpha of .93 was achieved, which indicates high internal consistency among all the items of the questionnaires. However, there are 31 items relating to teachers' belief and pedagogy, both of two categories questions are shown in Tables 3 and 4, respectively. Meanwhile, the reliability for belief was .88 and pedagogy was .91, which indicating a high degree of internal consistency among the items on the scale.

3.3.2 Results of part I: Descriptive statistics on demography

Tables 3.3.1-3.4.0 show the sample size for the variables of gender, highest qualification achieved, age, teaching position, type of university, teaching experience, and courses taught.

The following frequency table for gender indicates the frequency, and number of participants in each gender category. As shown in Table 3.3.1, 42 males and 58 females completed the survey, representing 42% and 58% of the data set, respectively.

Table 3.3.1: Gender Distribution

	Frequency	**Valid Percentage**
Male	42	42.0
Female	58	58.0
Total	**100**	**100.00**

The frequency Table 3.3.2 for teachers' highest qualification indicates the frequency for each category of highest qualification. The table shows that 10 participants held bachelor degree, 69 participants held master degree, 19 participants held doctoral degree, and 2 participants held other types of diploma or certificate, representing 10%, 69%, 19% and 2%, respectively.

Table 3.3.2: Highest Qualification

	Frequency	**Valid Percentage**
Bachelor	10	10.0
Master	69	69.0

Doctor	19	19.0
Others	2	2.0
Total	**100**	**100.00**

The frequency Table 3.3.3 shows that that the year of teaching experience of 69 participants is less than 15 years, 19 participants were working for 15-20 years, and 12 participants were working for more 20 years. The frequency table 3.3.4 shows that the position of participants included 20 were professor, 68 were associate professor, and 12 were lecturer. Most of these participants are assistant professors, lecturers, and associate professors, while few professors were included.

Table 3.3.3 Year of teaching experience

	Frequency	**Valid Percentage**
<15Y	69	69.0
15-20Y	19	19.0
>20Y	12	12.0
Total	**100**	**100.00**

Table 3.3.4 Teachers' position

	Frequency	**Valid Percentage**
Professor	20	20.0
Associate professor	68	68.0

Lecturer	12	12.0
Total	**100**	**100.00**

The frequency Table 3.3.5 reveals for the three types of universities: conservatory, music department of normal university and other type of institutes. The table shows that 53 participants came from conservatory, 29 participants came from normal university, and 18 participants came from other type of institutes, which representing 53%, 29%, and 18%, respectively.

The frequency Table 3.3.6 for teaching courses indicates the frequency for each category. The table show that 40 participants taught instrument course, 21 participants taught voice, 30 participants taught music theory classes (e.g. music history, composition, ethnomusicology, music education, etc.), and 9 teachers taught other types of course, which representing 40%, 21% ,30% and 9% of the data set, respectively.

Table 3.3.5 Types of universities

	Frequency	**Valid Percentage**
Conservatory	53	53.0
Music department	29	29.0
Other type	18	18.0
Total	**100**	**100.00**

Table 3.3.6 Teaching Courses

	Frequency	Valid Percentage
Instrument	40	40.0
Voice	21	21.0
Music theory (history, composition, music education)	30	30.0
Others	9	9.0
Total	**100**	**100.00**

3.3.3 Results of part II: Descriptive statistics on teaching environment and facilities

Table 3.3.7 illustrates that most of teachers are familiar with teaching facilities in classroom (M=5.78, SD=1.160), meanwhile, teachers support the free environment during the class (M=5.63, SD=1.315).

Table 3.3.7 Teaching environment and facilities

	Mean	Std. Deviation
Familiarity with media & facilities	5.78	1. 160
Skillful using equipment	5. 93	1. 174
Avoid interference	5. 63	1. 315
Total	**100**	**100.00**

3.3.4 Results of part III: Descriptive statistics on beliefs and pedagogy

Descriptive statistics of teachers' belief and pedagogy

The following Table 3.3.8 and table 3.3.9 describe the descriptive statistics of teachers' belief and pedagogy, respectively.

Table 3.3.8 Descriptive Statistics (Teachers' Belief) (N=100)

Items	Mean	SD
Cultivate one's taste	6.04	1.089
Consider expression	6.30	.856
Emphasize music aesthetics	5.99	1.111
Consider music styles preference	6.15	.959
Listening habits	6.24	.958
Guide/give examples and helps	5.96	1.008
Consider personal backgrounds and culture	5.67	1.238
Consider music cognition	5.93	1.177
Consider music interests	5.96	1.069
Consider music sharing	6.12	1.034
Consider earning skills	6.27	.960
Encourage more repertoire	5.71	1.298
Rich one's life	5.87	1.127
Nurture holistic responses	6.13	.909

Table 3.3.9 Descriptive Statistics (Teachers' Pedagogy) (N=100)

Items	Mean	SD
Emphasize imaginative, spontaneous, divergent processes	5.90	1.103
Emphasize analytical, sequential, convergent processes	5.76	1.298
Emphasize vibration, intonation, articulation or legato	6.03	1.040
Consider students' feeling and emotion	6.05	1.079
Consider students' backgrounds	6.02	1.117
Emphasize melody, rhythm, or crescendo	5.79	1.127
Encourage for imagination	5.70	1.253
Decreasing interference	5.84	1.154
Emphasize shape, color, space, pattern or line	5.91	1.269
Using metaphor for imagination	6.07	1.161
Interpedagogy between teachers and students	5.97	1.149
Demonstrating, rehearsing and expressing processes	5.93	1.194
Implementation of teaching tasks	5.71	1.295
Connecting cognitive with affective	6.07	1.041
Discuss students' feeling	6.01	1.025
Write down your opinions	5.80	1.163
Considering students' emotional responses	5.34	1.446

The following comments can be made about the basic items about the teachers' beliefs and

pedagogy presented in table 3.3.8 and 3.3.9: A total of 14 items related to teachers' belief is shown in Tables, the internal the consistency of the 14-item in the belief scale indicates a high degree of internal consistency among all items on the scale, with the mean of the belief items ranging between 5.67 to 6.30. As can be seen in table, there is a greater emphasis on *consider expression* (M=6.30, SD=0.856) than others.

The internal consistency of the 17-item in pedagogy scale are shown in Tables 4.0 with the coefficient alpha .91, which indicate a high degree of internal consistency among all items on the scale, the means of the pedagogy items ranging between 5.34 to 6.07. As demonstrated by above table, there is more emphasis given to connecting cognitive with affective (M=6.07, SD=1.041) than others.

3.3.5 Results of part IV: The relationship between the teachers' belief and pedagogy

Thirty-one items on the questionnaire gathered data in relation to teachers' beliefs of affective responses in music listening, specifically examining the current situation for their listening pedagogy and carry out what kinds of strategies and points emphasized while listening. Thirty-one items on the questionnaire provided data in relation to teachers' beliefs of affective responses in music listening, specifically examining the current situation for their listening pedagogy and carry out what kinds of strategies and points emphasized while listening.

The following summaries can be made about the relationship between beliefs and pedagogy presented in Table 3.4.0: a correlation between teachers' belief and pedagogy

indicated a significant positive relationship r = .79, p<.001. A correlation between teachers' beliefs and pedagogies indicated a significant (p<.001) and positive relationship, the coefficient r = .79, which means there is a linear component of association between two continuous variables (belief scale & pedagogy scale). Also we can say that 79% (0.53372) of the variation in teachers' pedagogies is explained by teachers' beliefs.

As demonstrated in this table, there is a more attention given to on music cognition (M=3.81) than to support that the purpose of listening is for examination. Moreover, as can be seen from data, there is greater emphasis on imagination (M=6.64) shows a high score in teachers' belief. Additionally, the majority of teachers believe affective responses to be related to music listening with affection, and imagination emphasized most in music aesthetics. From Table 3.4.1, it is found that imagination in teachers' belief and pedagogy reveals a high correlation (statistically significant) , r=.72, p<.001.

Table 3.4.0 Correlation between teachers' belief and pedagogy

		Belief	Pedagogy
Belief	Pearson Correlation	1	.791**
	Sig. (2-tailed)		.000
	N	100	100
Pedagogy	Pearson Correlation	.791**	1
	Sig. (2-tailed)	.000	
	N	100	100

**. Correlation is significant at the 0.01 level (2-tailed).

Table 3.4.1 Correlation between teachers' belief and pedagogy in imagination

		Belief	Pedagogy
Belief	Pearson Correlation	1	.723**
	Sig. (2-tailed)		.000
	N	100	100
Pedagogy	Pearson Correlation	.723**	1
	Sig. (2-tailed)	.000	
	N	100	100

**. Correlation is significant at the 0.01 level (2-tailed).

3.3.6 Results of part V: The predictor: gender, degree, experience and university-type

It is hypothesized that the four variables of gender, types of degree obtained, experience and university-types of teachers could not predict and influence the teachers' belief and pedagogy. The multiple linear regression was used to test this hypothesis. The results of a multiple linear regression did not predict teachers' beliefs and the regression was not found to be significant. F (6,174) = 0. 64, p >.05, R^2 = .01, with the following variables as the predictor: gender, educational degree, teaching experience and the type of university. At the same time, a multiple linear regression s not conducted predicting teachers' pedagogies since the regression was not found to be significant. F (6,175) = 0.74, p >.05, R^2 = .03, with above four variables.

As a result, the null hypothesis holding that the four independent variables were to predict the two dependent variables is rejected. Obviously, the results indicated that there is

no linear relationship between the dependent variables and the independent variables. Therefore, the analysis of nonlinear regression should be used to deal with a nonlinear relationship. Figures 3.1 and 3.2 demonstrate a summary of these results.

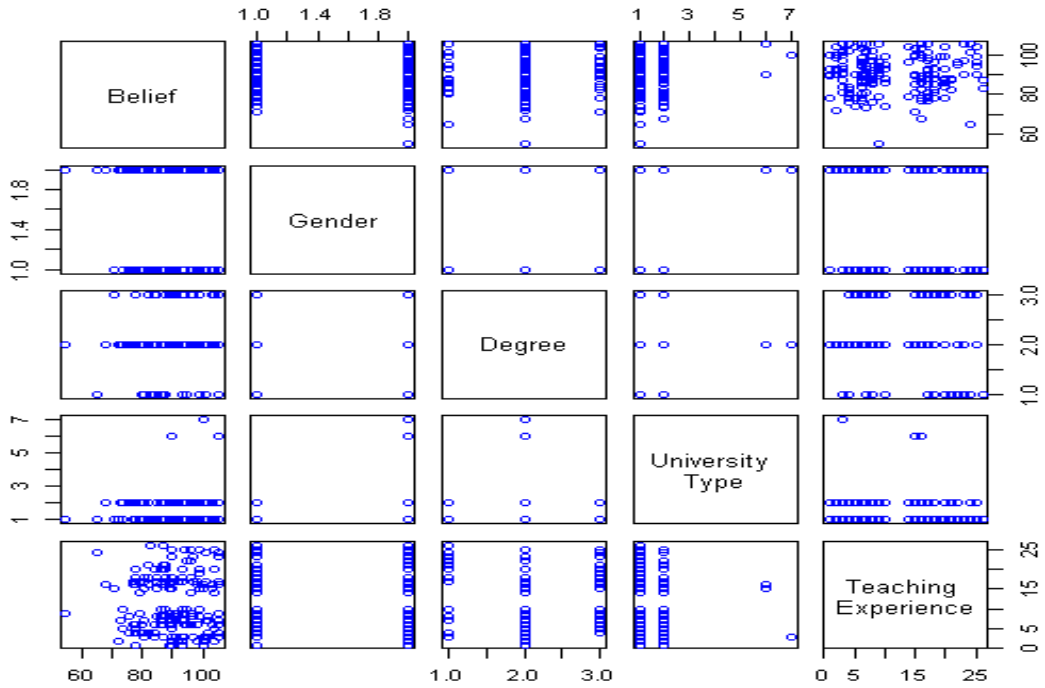

Figure 3.1. The scattering matrix to describe the relationship between gender, degree, teaching experience, university type and teachers' belief

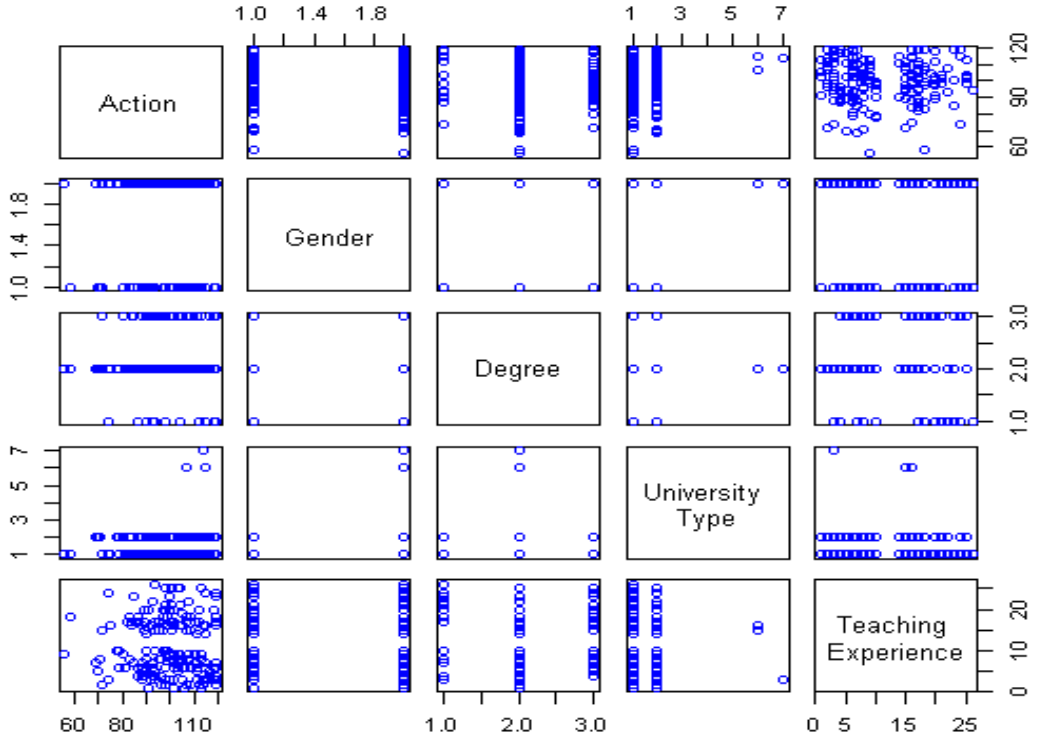

Figure 3.2. The scattering matrix to describe the relationship between gender, degree, teaching experience, university type and teachers' pedagogy

Figures 3.1 and 3.2 illustrate that there is no clear the relationship between the aesthetic belief (pedagogy) and gender, degree, teaching experience, university type respectively. According to the findings from the study, a correlation between teachers' belief and pedagogy indicated a significant positive relationship; imagination was emphasized most in teachers' belief and pedagogy; and the four proposed variables (teachers' gender, teaching experiences, education background, and university type) do not predict teachers' belief and pedagogy.

3.3.7 Open-ended questions

Three open-ended questions were included in the final part of the questionnaire, and in total,

46 responses of 100 questionnaires were received. The first question investigated the perspectives of teachers towards affective responses during music listening. The second question explored the factors that influence the beliefs and pedagogies of teachers, and the final questions enquired about the main difficulties encountered during teaching.

3.3.7.1 The perspectives of teachers towards affective responses during music listening

According to 46 responses, 29 of the respondents agreed that affective responses can be nurtured, and the affective domain is very important in their teaching to music listening. 11 teachers supported that affective response is necessary and there should be a balance between cognitive and affective responses for students during the music listening and learning process. For example, one teacher said that "I think affective response cannot separate with cognitive response, knowledge gained from music cognition, aesthetic experience comes from affective, so both of these responses will have an impact on students' learning achievement". Another teacher noted that "the importance of affective responses in music, as old Chinese saying that music feeling motivated by your heart, if not engage you into music, the sound will become an empty shell". Despite the view that teachers still supported the importance of affective responses in listening to music. Only six of respondents thought that "students' affective responses can be nurtured, if they actually engage themselves in learning" and "if the affective responses mean aesthetic responses, to what the extent the affective responses works for students' learning, such like these questions, it is still to be examined."

3.3.7.2 The factors that influence the beliefs and pedagogies of teachers

18 out of 43 teachers' responses argued that Chinese traditional teaching approaches greatly influenced their teaching beliefs. One of the participants said that "the system of discipline-oriented training dominated the educational strategies for nearly half a century, which also affects Chinese teaching and learning to the current day, my learning under this teaching model for several tens of years which directly influence my teaching style and model". 18 teachers thought that they have not enough experience to nurture students' affective responses. One respondent noted that "I do not have too much-completed strategies how to balance the cognitive and affective responses simultaneously when listening to music, so I prefer to introduce some cognitive knowledge to the students in class". Another teacher said that "I found that more and more students studied in the conservatory, in my 23 years of teaching experiences, the whole university-level environment presented a scarcity of interest in innovation and self-development, students are lazy for learning criticality in higher education, hence, these negative feedback influence my active teaching."

3.3.7.3 The main difficulties encountered during teaching

For the last question about the main difficulties, 20 out of 43 teachers of teaching seemed to

agree that there is no any pedagogy between teachers and students, as one respondent said that “students are reluctant to answer my questions and to complete the assignments, sometimes, always distracted by entertainment and others when listening to music. I have to spend many times on figure out how to motivate them for communication and interaction.” Moreover, one teacher noted that “I am not satisfied with the equipment in classroom, the financial funding support seems insufficient resources for music equipment”, another teacher agreed with that and said “official staff would like to support resource allocation on science and other disciplines, less attention on music areas, this is not a fair distribution, some of these problems influence on my schedule processing and teaching quality, I have to argue with department staff to get well-equipped classroom at almost every beginning of semester”.

In summary, with regard to the opinions of the respondents’ perspectives concerning their and the tackling of challenges, the majority viewed affective responses as important for teaching and learning. However, because of key influential factors and the challenges, it is not an easy teaching process to implement. The opinion of the majority of the respondents addressing challenges was that they accepted the difficulties and did their best to attempt to cope with them.

Hong Kong data

With the limit number of music teachers in Hong Kong higher education, only ten university

music teachers from two universities would like voluntarily participant questionnaires survey, so ten questionnaires were collected in Hong Kong.

3.3.8 Results of part I: Descriptive statistics on demography

Tables 3.4.2 through 3.4.8 show the sample size for the variables gender, highest qualification, age, and teachers' position, type of university, teaching experiences, and teaching courses.

The following frequency table for gender indicates the frequency, and number of participants, for each category of gender. As shown in Table 3.4.2, there were seven males and three females, with each gender representing 70% and 30 % of the data set, respectively.

Table 3.4.2. Gender Distribution

	Frequency	**Valid Percentage**
Male	7	70.0
Female	3	30.0
Total	**10**	**100.00**

Table 3.4.3 for teachers' highest qualification indicates the frequency for each category of highest qualification. The table shows that no participants held only bachelor degree, one participants held master degree, and nine participants held doctoral degree, representing 10%,

and 90%, respectively.

Table 3.4.3. Highest Qualification

	Frequency	**Valid Percentage**
Master	1	10.0
Doctor	9	90.0
Total	**10**	**100.00**

Tables 3.4.4 and 3.4.5 reveal the number of years of teaching and teachers' position for each category. The table shows that two of the respondents had less than 15 years teaching experience, while 40% had more than 20 years' experience. One of them was professor, while nine were associate professors.

Table 3.4.4. Year of teaching experience

	Frequency	**Valid Percentage**
<15	2	20.0
15-20	4	40.0
>20	4	40.0
Total	**10**	**100.00**

Table 3.4.5. Teachers' position

	Frequency	**Valid Percentage**
Professor	1	10.0

Associate professor	9	90.0
Total	**10**	**100.00**

Table 3.4.6 shows all of the participants came from music department in universities.

Table 3.4.6 Types of universities

	Frequency	**Valid Percentage**
Conservatory	0	0
Music department	10	100.00
Other type	0	0
Total	**10**	**100.00**

Table 3.4.7 indicates the frequency for each category of teaching courses. Two participants taught instrument courses, one participant taught voice, six participants taught music theory classes (e.g., music history, composition, ethnomusicology, music education, etc.) and one taught other types of music classes, representing 20%, 10%, 60% and 10% of the data set, respectively.

Table 3.4.7. Teaching Courses

	Frequency	**Valid Percentage**
Instrument	2	20.0
Voice	1	10.0

Music theory (history, composition, music education)	6	60.0
Others	1	10.0
Total	**10**	**100.00**

3.3.9 Results of Part II: Descriptive statistics on teaching environment and teaching facilities

Table 3.5.8 illustrates that most of teachers were skillful when using teaching facilities in classroom (M=3.60, SD=2.459). Also, teachers supported free discussion environment during the class (M=5.30, SD=1.059).

Table 3.4.8 Teaching environment and facilities

	Mean	**Std. Deviation**
Familiarity with media & facilities	1.70	0.483
Skillful using equipment	3.60	2.459
Avoid interference	4.10	2.331
Total	**10**	**100.00**

3.4.10 Open-ended questions

Three open-ended questions were included in the final part of the questionnaire, and in total, eight responses were received. All of the respondents agreed that affective responses can be nurtured, and they play an important role in teaching. One of the participants said, “The music majors passively receive learning music, it would be a serious problem, so the nurture of affective response is essential for music majors”. Another one noted, “Affective responses relate to emotional responses, teachers need to be aware of students’ feelings and emotions”. Additionally, one teacher suggested that, “Imagination when listening to music might be an effective approach in affective domain”; and another participant observed that, “current teaching mode still focuses on ‘teacher-centred’ approaches; students are barely involved in their learning and are quite passive in the listening task. Teachers tend to teach aural skills”.

The responses to the second question highlighted different factors relating to teachers’ beliefs and pedagogy. One respondent noted that, “detailed music guides and exercise work better with smaller groups, such as 15-25 students in one class; the size of class will be a factor”, and another teacher said that they had “Not too many experiences engaging students in learning actively”, and another participant indicated that there were “too many strategies for students, I have to consider environmental influences in class”. Suggestions were given by four participants regarding students’ future learning; they agreed that students should listen to different styles of music and highlighted the need to increase the amount of

time spent on music listening. One participant suggested that “Teachers arrange more tutorial session with a small number of students who would like have extra time for learning and researching”; and other teachers said that, “teachers’ instruction is necessary for guiding students in learning, I think, we need to provide more opportunities for group discussion and music sharing during and after classes”. Another respondent noted that, “creative strategies might enhance students’ learning motivation,” and a further participant considered that an “effective assessment task might affect the way I teach”.

The final question enquired about the main difficulties encountered during teaching. Four participants agreed that current undergraduates do not like reading, learning, and they possess a passive learning mode. One of participants noted, “Students are lazy and do not pay much attention to their studies”. One of the participants thought that, “Students’ intentions appear abstract from outside, so they don’t put much energy into their studies”. Another teacher observed that, “They do not think actively when I pose questions in class, some of the students just complete tasks with minimal reading or learning after classes”.

In summary, with regard to the opinions of the respondents’ perspectives concerning their teaching and tackling challenges, it is not an easy to motive student to engage in their learning. From the r findings, the influences such as the size of class, teacher-centered teaching model, learning environment, and students’ lazy statues are influence students’ learning.

3.4 Discussion

3.4.1 Teachers' demographic information

A number of implications concerning the current situation in higher education in mainland China can be drawn from the results of the questionnaire survey.

First, it has been found that there were more female than male teachers working in higher music education, and females are found to place a greater importance on career choices matching their interests (Yu, 2010). Influenced by historical background, females' preference for music studies has increased relative to that of men. In the early 2000s, more females have completed musical instrument or art courses than males; therefore, more females pursued professional music training in higher education after receiving a high school diploma.

Second, because of music courses are opened for students in music higher education have not taught for long time in modern history, as well as teachers working in music higher education have short time, therefore, the proportion of faculty members with a doctoral degree was less than 20% in mainland China (Hu, 2010). Since the late 19th century in

mainland China, there has begun a strong trend toward and national policy support for learning from the West, and modern higher education has played a key role in this movement (Hayhoe & Zhong, 1995). Meanwhile, since the late 1980s, the Chinese government is in the process of adapting to the trend of educational universalization that encouraged most teachers to undertake further training in higher education and obtained degree (Guo, 2012; Chen, 2009). Alongside economic reform, nationwide higher educational reform was launched in the 1990s, a few hundred graduate students and a small portion of music majors were pursuing doctoral degrees in music performance, composition and music theory/music education. Consequently, a large number of teachers undertook the position of visiting scholar abroad to develop their foreign language abilities in the early 2000s. Until now, more and more teachers go abroad learn advanced teaching approaches and concepts, and actively participated in academic conferences or were invited as guest speakers. Higher education in Hong Kong, which has expanded significantly since the 1990s (Lee, 2014), both in terms of numbers of students and the degrees offered by eight universities. The job position requires teachers in higher music education to possess a doctoral degree, therefore, as found in questionnaire survey 90% of teachers obtained their doctoral degrees.

When asked about the music courses teachers would choose to teach, most responded that they would choose instruments or voice; few of them chose music history or composition. This is partly due to the discipline-oriented model and professional performance

training that was widespread in the music arena, and partly due to teachers' own personal interests (Sun, 2014). Therefore, some music courses concerning music education and pedagogy were taught by only a few teachers in musical institutes.

3.4.2 Teaching facilities in institutes and the classroom

According to the findings, all of the teachers worked at a faculty with the equipment and computer provided to display multimedia in the classroom, and teachers in these institutes were satisfied with conditions. However, not all teachers could use technology skilfully. There has been a steady increase in available teaching facilities in an educational environment, which indicates that teachers are now significantly more likely to express positive attitudes regarding their classrooms.

The quality of teaching facilities is an important factor influencing teachers' decision-making, as well as an important predictor of teaching attrition (Buckley et al., 2004). Since the 1990s in mainland China, the government has put unprecedented effort into high school expansion, and more and more students have the opportunity to enter universities to study. Moreover, the increased number of disciplines and the diverse courses available because of this popularization, means the government and universities must provide more funding and support to enhance and improve teaching facilities. Consequently, in the last 15 years, the condition of teaching facilities in the classroom has improved significantly. Many teachers now use media and digital devices to prepare their teaching content and also use

technology to systematically investigate certain subject areas, for example, to identify the acoustic differences in digital musical systems, to direct searches for information and to synthesize what has been discovered, and use music software to assist students' investigations. These occurrences are relatively new. In past decades, teachers used blackboards and chalk as their primary teaching tools. Now, most of these teachers' review or question students via email or online surveys to ascertain whether or not they are learning the content, and to see if students are concentrating on their practice. Although the rate of technology adoption is high in the higher education context, a portion of teachers, sometimes older teachers, are unable to use the equipment easily. However, if a teacher utilizes such technology effectively, it might enhance teaching efficiency. Many differences in the quality of teaching facilities persist as a result of different levels of financial support and emphasis across universities and institutes. However, teachers can take a positive attitude to overcoming these problems and seek to provide good quality equipment for their students.

In the context of rapid global economic development, Hong Kong universities are under increasing pressure to strengthen their quality assurance and performance to become more competitive (Wong, 2011). To this end, the General Research Fund provided by the Research Grants Council allocated HK$ 557.5 million in 2011-2012 to the higher education sector. However, with the influence of globalization, teachers and institutions must ensure the healthy development of the higher education environment, and hence, teachers must learn

from the West and introduce advanced electronic devices and technology into their classes. For example, Wenger modular sound-isolation performance/practice rooms are offered by four public universities in HKIEd for music majors in a variety of sizes and configurations, and the classrooms are equipped with active acoustics technology to create a comfortable environment for learning, with excellent soundproofing. In addition, teachers are not just familiar with media and modern facilities, but also are skilful with regard to teaching with the equipment.

3.4.3 Traditional teaching approaches

The previous comments supported that imagination could be one essential component for affective response with the data illustration of imagination in Table 3.4.1, which shows a high score in teachers' belief that conforms to literature that imagination emphasized more during affective responses in music listening. Besides, the Chinese educational system was greatly influenced by Confucianism for several hundred years, which advocated that the main function of music is to maintain a social order and norm. The entire Confucian education value reflects the concepts of "ordinary", "commonality", and "constancy", at the same time, Confucius not only instructed students in knowledge acquisition but also in the sophisticated arts of the acquisition of social behavior (Jeaneane & Fowler, 2008).

Although the trend of internationalization and Western style does bring about both

opportunities and changes to higher education sector in Hong Kong, the teacher-centered model still has a great impact on students' performance. For example, as one teacher said that the "teacher-centered model influences students from primary to secondary, even to higher education", higher education still focuses mainly on memorization and book learning within the teaching and learning process (Lin, 2008). Students seemed do not understand what they are learning but rather memorize what they have learned, as a result, and students have no free time to explore their music interests and to have discussions with their fellow classmates and their teachers.

3.4.4 Teachers' beliefs and teaching experience in the affective domain

As shown in correlation analysis Table 3.4.0, a fairly strong positive relationship exists between teachers' belief and perceptions of the basic concept of music teaching, the essential concept of music and holistic education, the importance of affective response experiences' during music listening, and what they actually do in their pedagogy. It is not surprising that 'beliefs now constitute "a no longer hidden variable" in research on … teaching and learning' (Goldin, Rösken & Törner, 2009, p. 14), while it is clearly found that teachers' beliefs play a central role in what happens in the classroom, which is not only related to students' learning but equally influential in the achievement of students in classes.

While Westernization or Western influence is accelerating across the globe, Chinese

teachers' beliefs have changed correspondingly. Chinese teachers are trained musically and have accepted Western music pedagogy, which based on conservatory models of musical transmission with roots in Western European art music (Randles, 2016). For example, music listening under teachers' instruction in higher education mainly focuses on cognitive responses and the search for musical elements, which are the formal, factual aspects of music. Most curriculum teaching target discipline-oriented, music undergraduates is followed teachers' instruction to complete their undergraduate courses and to meet graduation requirements. When listening to music in class, teachers guide students to focus on musical elements, such as rhythm, dynamics, harmony, and form variation. The purpose of the teaching model is to train students with serious discipline-oriented performance skills and to encourage students to participant in instrumental competitions, composition competition or other types of commercial performance.

On the other hand, there is no empirical research on how Chinese teachers use a diverse array of strategies to motivate students to learn (Leung, 2011). One of the reasons why the teachers are hardly mobilizing students' motivation is due to teachers' lack of teaching experience and skills (Zhu, 2007). Currently, when teachers teaching their students music knowledge regarding a specific topic, and to provide supply-and-demand requirements in school-supported music teaching and learning. While these strategies are useful in helping students call to mind what they have already learned and to directly enhance students'

cognitive skills. These teaching approaches might not strengthen positive attitudes and enable students to enjoy themselves.

3.5 Summary

In general, the results of the questionnaire survey show that a) most teachers obtained a master's degree in mainland China, while most teachers obtained a doctoral degree in HK; b) quality of teaching facilities have an impact on creating learning environment; c) teachers emphasize the importance of affective responses when listening to music; d) there is a high positive correlation between teachers' beliefs and pedagogies, imagination plays a vital role in music aesthetics and affective domain; e) teachers' gender, age, teaching experience, and type of university they work cannot predict or influence teachers' beliefs and pedagogies. As revealed in the teachers' responses to open-ended questions, only a small percentage of teachers thought that affective responses could not be nurtured in undergraduates, all of the Hong Kong participants agreed that affective responses could be nurtured, and affective and aesthetic responses were similar. Additionally, teachers perceived the main difficulties in teaching using student-centered pedagogies to be a lack of teaching experience regarding how to nurture affective responses in their students. Further data revealed that teachers' beliefs and pedagogies have been significantly influenced by traditional teaching approaches and the international educational system, meaning that discipline-oriented training and a

teacher-centred model are still common across all music departments and universities in mainland China and Hong Kong. More specifically, the descriptive statistics on demography of questionnaire survey have showed that 69% music higher education teachers in mainland China hold the master degree than who had bachelor and doctor degree, also 69% teachers work duration is less than 15 years; while 90% music higher education teachers in Hong Kong hold the doctor degree than who had bachelor and master degree, also the 40% teachers who work in higher education between 15-20 years as same as who work more than 20 years. As a result of that, it can help me to explore if teachers' education background and teaching experience could influence their beliefs and pedagogy. Additionally, the correlation analyzed between teachers' belief and pedagogy is r=.723, so when the researcher has a field visit for class observation to class could examine teachers pedagogy exactly do what they believed in. Besides, from the linear regression analysis and open-ended question, even though some participants have reported some factors, but in the following research researcher need to deeper exploration to find more influential influences and details. Together with the above findings, it helps students to design the interview questions and to mention researcher which aspects should be pay much attention when doing class observations, such as teachers' teaching style, working habit, personality, education background and other characteristics.

The following chapter will document the process of conducting and the results obtained from semi-structured interviews carried out in two different institutes and class

observations in mainland China and Hong Kong. The respondents were asked for their opinions of affective response during music listening and teaching, and about what their actual practice is in the classroom. Together gathered from the teachers' opinions and suggestions in the questionnaire survey, quantitative findings will help researcher to do the second phase of the study, which is concerned with classroom teaching pedagogy and how to implement thinking into pedagogy.

CHAPTER 4: CLASS OBSERVATION AND SEMI-STRUCTURED INTERVIEWS

This chapter describes teachers' beliefs and their pedagogy in music listening and learning based on a series of class observations and semi-structured interviews conducted at two institutions in mainland China and Hong Kong, respectively. In the first section of the chapter, the Hong Kong Institute of Education and South Normal University (Guangzhou, China) are identified as the selected case studies and introduced to provide the background of the institutions in the field of music and music education. The second section reports the findings of the understanding on affective responses to music listening and teaching of the teachers of both institutions. The third part investigates how teachers actually teach their music classes. The fourth part identifies the differences and similarities between the two teachers' beliefs and pedagogy. One teacher from each institution was invited to be interviewed. This introductory information is followed by details of the methodology and procedure used in the class observation and interviews.

4.1 Purpose of the interviews and class observation

The main purpose of the qualitative research was to explore teachers' pedagogic strategies in the following categories:

(1) to explore teachers' understanding of affective responses to music listening and learning in both institutions;

(2) to investigate the pedagogic strategies that the teachers employ to engage students in music learning;

(3) to investigate the pedagogic strategies that teachers employ toward affective responses to music listening; and

(4) to identify the differences and similarities between two teachers' beliefs and pedagogies during their teaching

4.2 Method and design

This study employed a case study approach with semi-interviews and non-participant observation. Case study was considered in this project which aimed to explore how university music teachers actually teach during music listening and learning. Two institutions were chosen as the subjects with a cross-case analysis, where common themes, phenomenon, and issues from different cases are to be interpreted by the researcher (Stake, 2006).

4.2.1 Selection of the institutions and interviewees

There are two cases from mainland China and Hong Kong have different cultural differences in university teaching. Culture difference has influenced the entire education system, value and learning model. Hong Kong culture has not only kept Chinese traditions, but also experienced an immersion of Western culture. This situation led to the diversity of its culture

and the people there are open-minded to accept variety. The Hong Kong government is in the process of adapting to the trends globalization with fast knowledge-based economic growth, and encouraging citizens toward the international trend. Therefore, E-learning and web-based learning have become widely accepted in recent years in Hong Kong higher education, also creativity in music higher education has been gradually received by music teachers and more creative activities are opened for music majors.

However, higher education in mainland China is greatly influenced by cultural philosophy of Confucianism. The entire Confucian education reflects the concepts of "ordinary", "commonality", "constancy", and advocates a harmonious environment for aesthetic experience. So Chinese teachers usually teach students to obey what the master said and principles without posing critical thinking, therefore, common sense exists in Chinese people who should respect their teachers with teachers' words considered to be powerful in class. Additionally, the Soviet Union had a significant impact on the education system in mainland China prior to the foundation of new China in 1949. The Soviet Union system was discipline-oriented and retains a significant influence on Chinese education to date, especially in many Northern provinces. The primary characteristic of teachers who are not driven by power and influence is their ability to wait and allow students to initiate activities that are helpful to their own development. As a result of the Soviet influence, some Chinese teachers have been adopting Soviet music discipline-cantered approaches and learning models.

Therefore, there are several cultural differences which greatly influence education system and value.

Two institutions were invited to join this project as research subjects: the School of Music at South China Normal University in Guangdong Province, China (hereafter referred to as Institute A), and the Department of Cultural and Creative Arts at the Hong Kong Institute of Education in Hong Kong (hereafter referred to as Institute B).

Two institutions were chosen for this study because, first, both were convenient samples (Creswell, 2015), and second, two teachers who had more than 20 years of teaching experiences were teaching musical history classes at the undergraduate level. Their personal experiences in music listening and teaching were expected to extend the data collected from other interviewees and to provide valuable insight into pedagogical approaches.

4.2.2 Content validity of the interview questions

The following steps were taken to ensure the validity of this study: (i) the interview questions were formulated in accordance with the research questions, (ii) the questions raised in the semi-structured interviews as a whole and the initial themes for descriptive analysis were considered in constructing the questions for the case study participants, (iii) findings were obtained objectively without any personal subjective comments in the data analysis stage, (iv) the themes of the study's data analysis were identified on the basis of the conceptual

framework (Creswell, 2015).

4.2.3 Case study research procedures

Qualitative research mainly works with two sorts of data. Verbal data are collected in semi-structured interviews, and visual data are collected in non-participant observation. Verbal and visual data are transformed into texts by documentation and transcription (Flick, 1998). A class observation is a direct method that enables researchers to observe and assess the participants in a natural setting It is a useful method that not only allows researchers to observe teachers' pedagogies and students' performance but also to observe pedagogies between teachers and music majors (Steven, 2016). Five class observations were conducted by researcher in one semester (September 2015 through January 2015), and the duration of each class was approximately one-and-a-half hours at Institute A in China. Four class observations were conducted by researcher from September to December at Institute B in Hong Kong. The duration of each class was approximately two-and-a-half hours. Non-participant observation involving video recording and note-writing was used in all class observations.

Two case studies were conducted simultaneously. To prepare the interview form, the relevant literature was first reviewed and a semi-structured draft consisting of four categories of open-ended questions was developed. Before visiting the school, the researcher sent an

invitation letter to obtain the approval of two research participants: Mr. Men and Dr Sun (pseudo names). After the observation, the teachers were interviewed on the basis of the observation. Following the development of the interview form, face-to-face interviews were conducted with the participants. The duration of each interview, which was recorded on audio tape, was approximately 90 minutes.

Data analysis was conducted after the visits. All the recordings were transcribed based on compiling the observation notes by the researcher, which were cross-checked by the researcher while the interviews were transcribed and verified by the interviewees, followed by a coding process with the researcher's reflection on the practice A cross-case analysis (Huberman & Miles, 1994) was applied to analyze the data collected from both cases so that a comparison can be formulated.

To enhance the reliability and objectivity of the findings, a cross-case analysis (Stake, 2006) was applied to analyze the data to compare both cases. Following this step, two teachers were consulted and informed about the purpose of this case study. At the same time, they were given the opportunity to ask additional clarifying questions if they did not properly understand the interviewer's questions. In the qualitative data analysis process, descriptive analysis of the transcripts of the interviews was used to analyze the data obtained from the study, and it aimed to determine teachers' beliefs and pedagogies concerning their pedagogy and student' responses when listening to music. Themes and sub-themes were formed by

coding the analyzed data. The findings from this study were discussed according to these themes and sub-themes (Creswell, 2015).

4.2.4 Two domains in the interviews' questions

I. Teachers' perspectives on affective responses during music listening

1. Do you agree with the idea that affective responses can be nurtured?
    a. If no, why not?
    b. If yes, what are your perspectives on affective response? And why and how can be done?
2. What is your understanding of affective responses and how they relate to aesthetic or emotional responses? What are the differences between them?
3. What do you believe would be a suitable balance between affective responses and cognitive responses in terms of music teaching and learning?

II. Questions on considerations in pedagogy adoption

1. In what ways do you normally prepare for your teaching (e.g., in terms of teaching targets and textbook selection)? For example, do you prepare different listening materials or learning resources to generate ideas before your class?
2. What teaching strategies do you employ to enhance students' learning? How do you

evaluate students' responses? Is this useful for your teaching?

3. Have the following influences made an impact on your beliefs and pedagogies in teaching?
    a. Personal characteristics such as personality and working habits
    b. Social climate (i.e., cultural and classroom climate and students' performance), and other?
4. Are the following factors constraining your teaching in class?
    a. Teaching resources/equipment
    b. Students' distraction
5. How do you deal with the difficulties you encountered?
6. How do you build a learning climate? What difficulties do you need to overcome? (e.g., pedagogies between teachers and students, a harmonious class climate, and improvements to pedagogy)

4.3 Results

4.3.1 Case study 1: Institute A

4.3.1.1 Background on the music department of Institute A and the teacher

Higher education in mainland China is managed through a centralized system. The teaching

targets and learning outcomes for music majors are similar across all arts institutions and conservatories. However, the quality of music education differs in each institution and normally depends on the Program Level Outcomes of individual music educators. In addition, the regional disparity and economic differences are another reason for the provision of music education (Ministry of Education, PRC, 2008).

Under the Strategy of Strengthening the Nation on Talent, universities in China have been improving and enhancing the quality of higher education. Each institution and university presents its program-running characteristics and advocates the theory on institution management. The Bachelor of Music Education program in South China Normal University is designed to give students the opportunity to learn how to teach, perform, and enjoy music as a career. Graduates will be able to select another area of interest in which to become certified to teach and to continue further study in their field or in a career in education or performance according to their varied interests and needs. The aim of the music education program at Institute A is to provide students with the necessary performance skills and knowledge for their program of study. A comprehensive understanding of a diverse range of repertoire and musical concepts is developed through a culture of active music making and artistic engagement.

Intended Learning Outcomes of the Program

After the successful completion of the program, students will be able to:

- Apply musical knowledge in contemporary musical practice and performance pedagogy;
- Employ technologies to compose and produce music;
- Integrate music with other disciplines in learning;
- Apply skills and knowledge into the coaching of ensembles to enhance their performance; and
- Positively explore innovative methods involving elementary, primary, or secondary teaching (South Normal University Handbook, 2000, pp. 33-37).

Mr. Men obtained his master's degree from the Central Conservatory of China. He was a visiting scholar in Russia and undertook research at several top universities, including further research on music aesthetics and composition. His research interests are musical criticism, musical history, and orchestral analysis. Most of his classes are designed to educate students about musical history and criticism. He has been teaching music history, musical appreciation, and other theory classes in Institute A for about 20 years.

4.3.1.2 Teachers' understanding of affective response to music listening

Three themes identified from Mr. Men's interview data, addressed with the understanding of

affective responses to music listening: (1) affective responses can be nurtured, (2) affective responses are directly linked to aesthetic experiences, and (3) imagination is necessary when listening to music.

First, Mr. Men stated that affective responses could be nurtured and that it could be viewed as a crucial component in students' listening and learning. He said that if teaching is able to "motivate students to engage themselves in listening or learning, and to enable students to actually like and be interested in music rather than meeting the learning outcomes or scores, affective responses will be enhanced and nurtured."

Second, Mr. Men noted that affective responses are directly linked to aesthetic experiences, in which listeners enjoy music, link music to their inner selves, and combine cognition and perception. He asserted, "Aesthetic experiences comprise audible and objective qualities, as well as the aesthetic value rooted in the relationship between music and inner experience." He also believed that everyone has different musical experiences, preferences, and areas of focus. Mr. Men explained in detail the relationship between affective response and aesthetic experience. He supported Schwadron's (1975) assertion that the aesthetic experience is a unique one that seeks no utilitarian fulfilment. He further argued:

> Aesthetic experience enables students to enjoy themselves in music. Briefly, I think that aesthetic experiences are a result of cognition and perception, which serve as an experience of sound. I am emphasizing aesthetic experiences since classical music as an art form enables us to connect ourselves with our inner life. I know that the development of the fully necessary aesthetic interpretation is hard work. A few students can be expected to develop the required aesthetic experiences. Additionally,

> the aesthetic experience comprises the audible musical structure and additional attendant qualities such as timbre, dynamics, and vibrato, which are the objects of appreciation that produce experiences of aesthetic value…Each listener's background, attitudes and perceptions, vary so widely that there is never a universal explanation for such a subjective experience. (Mr. Men)

Additionally, Mr. Men emphasized that "affective responses need imagination when listening, in which listeners to create their own understanding of music and culture. However, if someone imagines an irrelevant context this will act as pedagogy."

Therefore, Mr. Men confirmed that aesthetic responses could help nurture affective responses. Moreover, he thought that affective response should be examined because it reflects aesthetic properties and aesthetic values. He also noted that composers during the Baroque era were successful in the advanced mastery of all elements of composition. As the aesthetics of classical music focuses on aesthetic content, therefore, emphasizing the aesthetic response when talking about classical music is necessary. Aesthetic experience should be emphasized in music listening and appreciation in accordance with the National Policy since 2000 that emphasizes aesthetic education from the primary level through to higher music education. Therefore, he believed that aesthetic experience should be taken into account when listening to music and teaching for music listening skill development.

4.3.1.3 Pedagogical strategies to engage students in music classes

As observed Mr. Men's class, the teacher emphasized the cognitive responses more than the affective responses. In fact, the affective domain was not specifically addressed in Mr. Men's

curriculum. For example, music cognition was presented mostly by Mr. Men, who was expected to present or convey knowledge to students and to guide students to actively receive, store, and hopefully use some examples in the content area.

Mr. Men's teaching process portrayed three phases: preparation for class, teacher-centered model during class, and assessment after class. First, Mr. Men provided instruction that helped students meet the teaching goals drawing on the knowledge of content areas and the curriculum. When interviewed, he described in his working habits:

> First, the overall course goals help me to determine what kinds of knowledge are needed; furthermore, having a clear sense of overall goals often helps me teach classes flexibly in a limited time. The next point is that a clear teaching plan need not rely on too much novelty and variety, which are aimed at keeping the course interesting. The teaching purposes and instruction as a whole provide many opportunities to engage students' interest and participation. (Mr. Men)

When talking about the balance between cognitive and affective responses in class, he argued, "I intend to combine the affective response with the cognitive experience. As you know, a one-and-a-half hour class is not enough. I have to spend much time in delivering knowledge as the primary purpose and then try my best to enable students to become involved in listening and learning."

A general and traditional teaching model was employed by the teacher that enabled students to learn and perceive that they were becoming more knowledgeable and motivated to continue learning. For example, Mr. Men's preparation for class was essential to guide

thinking and pedagogies in class. Before the class began in this semester, he wrote a book called *Classical music in the nineteenth century* for this class and tried his best to provide high-quality music clips for his students. He stated:

> Although much music history is offered for music majors, this may not be enough to fully meet my teaching objectives and students' tastes. I use my opinions and plans when writing this textbook for this class. I collect audio-visual materials and present musical pieces as much as possible. Moreover, because recordings have been made by different players, this is a vital element for the quality of the version. I therefore choose the listening clips very seriously. (Mr. Men)

Mr. Men has bought some listening materials and CDs from China, downloaded materials from websites, or obtained them from those provided by the music department. Audio recordings made by different players are a vital element in the version quality, would choose listening clips carefully. Students were especially familiar with some pieces from the Classical Era.

Second, Mr. Men's teaching included four teaching steps: review and introduction to the class, delivery of knowledge with few questions, assessment of students' understanding, and summary of the lesson. Mr. Men began every class by the lesson from the previous class. The new knowledge presented was connected to the prior lesson. He then spent a few more minutes reviewing significant musical knowledge. At the end of the review, he asked an additional question to further clarify the topic. Mr. Men mostly presented the subject matter and then directed some relevant activities. However, these activities involved little or even no student participation. Moreover, he paid extra attention to students' listening habits during

music listening and learning. In his interview, he explained:

> I have been teaching for around 20 years. I have found that some students show poor posture or habits in class, such as moving constantly, crossing their arms, intertwining their fingers, moving their heads from side to side, whilst others sit virtually motionless or are distracted by something. In recent years, I have also found that more and more students are not involved in music or in listening to music. On the one hand, good listening habits will help students' learning; on other, they will also support students in their music learning, with more students loving music rather than just completing their tasks. (Mr. Men)

On the one hand, Mr. Men's mainly focused on textbook-based and delivered cognitive knowledge in his lectures. On the other hand, he emphasized how to apply musical pieces in connection the students' to lives. He asserted, "Knowledge is not only used for remembering and storing memories but also for application." He was aware of the importance of applying knowledge to help students develop and succeed in the future. In one of his classes, he addressed his students as follows:

> Dear students, after one semester's learning in this class, I will give all of you two tasks concerning, first, what you already know and, second, how you can apply what you have learned in your future job. Please give me a specific example, for example from one composer's music pieces, what you have learned and how to build on that, followed by how to apply or organize the melodic structure, rhythm and meter into one real context. If you are wedding planner, which music pieces will you choose for this context, or how can you arrange the classical music into a wedding context? (Mr. Men)

Mr. Men understood and used two methods of assessment to engage students in their own growth and study. Oral quizzes were used to monitor students' learning progress, and a final examination. A student's final grade in this class was partly based on a short quiz taken in class.

The teacher used multiple-choice and/or short questions, and the students raised their hands and answered immediately. In the final examination, some listening clips alongside some open-ended questions were used to examine students' knowledge.

4.3.1.4 Pedagogical strategies to increase students' affective responses to music listening

Mr. Men's class greatly relied on textbooks and standardized testing to measure learning outcomes across whole class instruction. He held all the power in the learning and teaching processes, and expected the knowledge-based learning outcomes from all students. Some aspects of his pedagogy were closely related to affective response in his pedagogy.

First, as observed from his class, Mr. Men considered the students' musical interests. He noted:

> The music pieces I have selected might be ones you are familiar with. I want to show you some famous and classical clips, as otherwise I am worried that some of you will be distracted or reject listening. I also suggest that if you are familiar with some pieces, you might enjoy listening to them and will benefit from the musical atmosphere and your aesthetic experience. (Mr. Men)

Second, as observed from his class, he prepared a lesson plan based on the textbook and set the whole class period for students to talk. Mr. Men conducted a hands-on activity before the start of the class and then explained what he was doing or asked questions. Mr. Men usually posed a variety of interesting open-ended questions to encourage students to answer although

little pedagogy took place between teachers and students. This strategy may be effective in promoting involvement because students are easy to ask and they are allowed to be called in a short time. Most students did not actually answer Mr. Men's questions, so he had to wait for some volunteers to have more teacher–student interaction. Mr. Men had to pose a question to a student selected from the list of names to provide opportunities for students to be cognitively engaged. Mr. Men used the most common and adaptable forms of praise for his students according to the quality of their responses to his questions. In almost every class, Mr. Men identified the learning objectives and structured content. He explained during the interview, "Students completely rely on what I provide and expect me to give them everything. They passively think and participate, so I have to pose some questions to let them answer and participate in the pedagogy or communication."

Third, Mr. Men encouraged his students to use metaphors or their imagination when listening to music to enable student engagement in the musical context. He discussed Mozart G.B. Viotti, Concerto No.23 in G, III in one of his classes:

> Let us close our eyes. This music makes me think of a wedding procession in a beautiful garden. You would be a bride…..you are waiting for the whole thing to come up….one part of your mind is listening to the music, your heart is so excited….you are listening to your heart carefully, and think of other things…….how about your feelings? (Mr. Men)

One of the students said emotionally, that, "it is enjoyable and allows the music to come through my heart at the same time. I think this piece has a rich performance; there is a

something that might allow the beauty to come through." Mr. Men also used humorous Chinese words, such as "miaosha", "mengdong", "jiong" (it means answer the question in one second) and other words used widely on the Web, to capture and maintain students' attention throughout the entire review process. Additionally, Mr. Men often used warm words and cared for the student either during or after the class. He explained that he wants to go into students' world and listen to their inner voices so that he will get students' needs and interests. He said "I am pursuing harmonious relations, which generate a positive class atmosphere, as well as seeking good learning outcomes for me and the students."

Finally, one examination include, at the end of one semester, Mr. Men gave one paper and let students to write down their feeling, personal perspectives toward one topic, and individual learning experience.

4.3.1.5 Influences upon teachers' beliefs and pedagogies

When talking about the influences on teacher's belief and pedagogy, Mr. Men noted that traditional teaching models and teaching facilities have an impact on his belief and pedagogy, respectively. First, regarding to the traditional teaching model, Mr. Men explained:

> I agree that the traditional teaching model (teacher-centred model and knowledge-delivered) has a positive view of music and its effects on people, and a Chinese custom for students to convey cultural knowledge by teaching students in order to ensure interpersonal harmony and unity. However, in these concepts of traditional model, students in higher education are taught to be humble and to never

> say or feel that they are good. So it has obviously been found that students are not actively involved in class. (Mr. Men)

Second, as observed during his class, Mr. Men was not satisfied with the teaching equipment. He tried his best to argue and complain to the staff about the equipment. However, in his interview, he noted that the financial commitment from the official music department did not allocate sufficient funding for equipment in the annual budget for music education. Therefore, he argued:

> The learning climate and listening climate, especially for music majors, is crucial for their studies, since only when we listen carefully can we analyse, identify and compare. So can you imagine something disrupting you when you are listening? Although I have tried my best to require classrooms to have good equipment, I am disappointed with what our department has offered, and have to turn my attention to playing good quality music clips for the students. As a result of that, how can I require students to do active learning? …When the classroom climate is positive, they have to pay attention to learning. If the climate is orderly, all students feel wanted and welcome. Therefore, I require the department to provide and climate in which students can afford to be emotionally vulnerable, and one in which they would, for example, be willing to engage in risk-taking, share their opinions or suggest creative ideas, as well as feeling emotionally connected to my and to other students. (Mr. Men)

At the beginning of the first class of the semester, Mr. Men called the classroom staff many times to request for a classroom equipped with high-quality sound equipment and loud speakers. He was still dissatisfied at the end of his class.

> I am very sorry about the quality of the equipment, which makes a little noise when listening. I have tried to make requests and to argue with staff, but with no results. I really hope that students are able to understand me. I will endeavour to acquire a good equipment classroom, maybe appeared in the next semester. This equipment is old and

> has not been repaired for a couple of years. My ideal listening climate in the classroom is quiet and orderly. No teaching will be effective if the listening climate is negative, and classroom management problems are more likely to occur in a bad climate. (Mr. Men)

In summary, Mr. Men emphasized three perceptions on affective responses: first, affective responses can be nurtured, second, affective responses relate to aesthetic experiences, and third, doing so requires the help of metaphors and imagination in the musical context. Nevertheless, the main purpose of teaching listening is still delivering knowledge to students with emphasis on cognitive responses more than affective responses. Corresponding to his perspective, his teaching strategies in affective response include considering students' musical interests, posing a variety of interesting open-ended questions to encourage students to answer, using metaphors or their imagination when listening to music to enable student engagement in the musical context, and requesting students to write down their feelings in an assessment. As Figure 4.1 summarized Mr. Men's teaching beliefs and pedagogies.

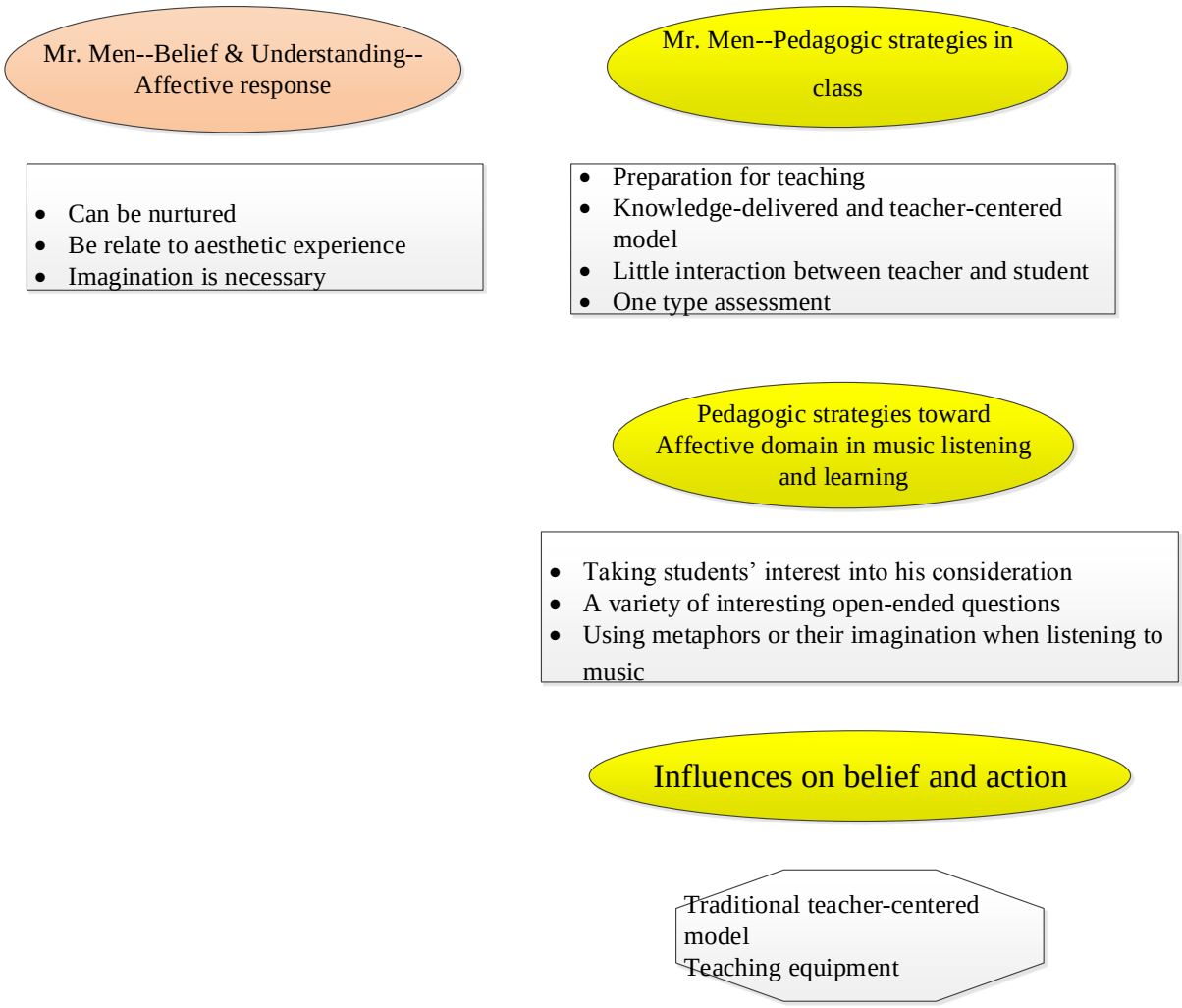

Figure 4.1 Mr. Men's teaching beliefs and pedagogies

4.3.2 Case Study 2: Institute B

4.3.2.1 Background of the music department of Institute B and the teacher

Institute B was founded in 1994 by the merging of five colleges of education by the Hong Kong government. The Department of Cultural and Creative Arts offered an undergraduate program to prepare future teachers for teaching in schools and non-school settings, and to enhance

professionalism in music education. The learning outcome of graduates is to implement pedagogical approaches effectively in studio teaching with creative and critical thinking in teaching and learning. The aim is to nurture skilled, knowledgeable, and caring graduates who can work as innovative educators in academic and transformative roles. These students will also be able to adapt, integrate, and synthesize the knowledge gained in real-life situations.

Dr Sun graduated from the Royal College of Music in London. His research interests are pedagogy, Chinese culture, modern Chinese music after the 1900s, church music, and extra-curricular musical activities in school. He has been teaching piano, musical history and other classes for undergraduates and graduates for more than 20 years.

4.3.2.2 Teachers' understanding of affective responses to music listening

Teachers' perspectives about affective responses are considered a critical step in influencing how they will involve students in affective responses during listening. Dr Sun considered affective response to be important in students' learning. Furthermore, he said that affective response comprises many aspects, such as feelings, emotions, moods, preferences, and interests. He believed that affective response could not be separated from cognitive response and stressed the importance of the cognitive–affective integration.

First, Dr Sun maintained that affective response is related to emotions and feelings as each person has different listening experiences. He said:

I think that in the late 15th century and throughout the entire 16th century,

> composers sought to convey the feelings of texts using specific intervals, melodic contours, contrapuntal motion and other approaches. Therefore, I hope everyone will have responses or feelings during or after the music excerpt, and ask themselves about their feelings is or whether their mood has changed after the listening session. I will ask some of your opinions about to what the extent you are able to perceive the composer's intent, for example, you could use one or more adjectives such as spiritual, dark, sentimental, lyrical or happy to describe your personal feelings and what kinds of mood you have… (Dr Sun)

Second, he asserted that affective response could not be separated from cognitive response and stressed the importance of the cognitive–affective integration.

> Affective response reflects someone's feelings but does not indicate understanding. However, as an undergraduate student, the learning of knowledge is the primary purpose and also paves the way to further understanding. Cognitive response implies understanding but does not imply positive attitudes and active motivation, so both of these two responses need to go together. If students do not know what they are, it is hard to nurture them, to evoke students' enthusiasm and to encourage students to become involved class activities. (Dr Sun)

4.3.2.3 Pedagogic strategies to engage students in music learning

As observed in Dr Sun's class, the teacher emphasized cognitive responses more than affective responses. Nevertheless, many teaching strategies were designed by the teacher to motivate and engage students in their listening and learning in classes.

First, Dr Sun's class involved three general teaching processes: pre-task (preparation for class), during task, and post-task (assessment after class). Planning is the key to implementing the teaching purpose and instruction. Dr Sun prepared his class with rich

learning resources, including different references, many types of listening clips, and mastery of most students' backgrounds. In terms of the quality of teaching materials, Dr Sun noted that some musical pieces from the Renaissance and Baroque periods might not be able to attract listeners. To enhance students' enthusiasm and motivation, he selected classical clips for each lesson to prevent students from being distracted. One classical book was chosen as the textbook, and the criteria used to select the music listening clips were based on their duration of music, the quality of the CD, and students' convenience. The examples were presented using PowerPoint (PPT) in each class specified characteristics and repetitiveness. Dr Sun said:

> I need to know students' interests. Regarding teaching materials, I try my best to offer good quality music for listening. I also like to mostly use Web resources as this could save teaching time and is very convenient for sharing. (Dr Sun)

Second, Dr Sun explicitly emphasized the importance of cognitive learning in his class. He pointed out that "music cognition learning provides the framework for guiding us in learning and thinking." He hoped that students would spend more time reading because the more books students read, the more experiences they would have when resolving problems in music. When discussing the primary objective of teaching, Dr Sun said, "My role is to establish meaningful learning objectives for students and to provide them with the experiences they need to meet their goals." He tried to bring in several requirements for this class.

> Renaissance and Baroque were important periods in Western music. In my class, I explicitly explain the musical works, styles, genres, and ideas that have proven most influential and significant. However, it also introduces how it has changed from religious to secular music and from serious to harmonious. Music styles in the Renaissance and Baroque periods are also explained in detail. (Dr Sun)

Moreover, Dr Sun had to purchase more books (English and Chinese versions) and collect many resources and readable information to offer multiple opportunities for his students' reading. He said:

> More and more undergraduates only read what I have provided in my class or the assignments. Some of them suggest that I should offer more reading. Last year I brought several music history books with Chinese versions from Taiwan and mainland China. I guess that much depends on the language barrier or the vocabulary used. Chinese is easier for the students to read and understand, and anyway, no matter what kinds of approach enable students to learn, I would like to help to obtain them. (Dr Sun)

Dr Sun emphasized the key concepts in the musical pieces. Several key concepts and terminologies were presented in almost every class. For example, in defining polyphony, he explained that when there are "at least two simultaneous lines of independent melody, we call that counterpoint." Following this, he gave two more definitions of the term "polychoral", which means more than one choir, and polytonality, which means the simultaneous use of two or more keys. He then introduced the concept of point of imitation, which means two or more parts entering in imitation in a polyphonic work. A series of similar or closed definitions or key concepts was presented along with some examples on PPT slides. Furthermore, Dr Sun used clear examples, patiently explained some important key definitions or concepts, and

sometimes played the piano to present sound effects. He commented in his interview:

> To understand the key definitions and concepts will enable students to have a deep understanding of this period of music. It will help illustrate general points about musical styles and genres, as well as clarify the relationship between composers and musical conventions. Besides, mastery of these important definitions of concepts also meets one of my teaching purposes, which will be re-examined in the final paper examination. (Dr Sun)

Third, many pedagogies between teacher and students occurred in Dr Sun's class. He often asked students questions and encouraged students to answer the questions. He used discussion and dialogue instead of one-way lecturing. In terms of the relationship between teacher and students, Dr Sun explained:

> Pedagogies between teachers and students are more effective at maintaining students' attention than simple lectures, and allow me to assess the extent to which they understand correctly through communication and discussion. Pedagogy by combining questions also could avoid overloading students' memories. Therefore, I have to think carefully about planning my work. Pedagogy is not as simple as it appears. I do not want to make my lectures become pure lectures. Besides, pedagogy between teachers and students is not just limited to classroom communication, but can also involve informal chatting or communication, either face-to-face or sending frequent emails. Sometimes, after the class, several students communicated with me and asked academic questions and showed considerable enthusiasm. (Dr Sun)

In one of his class observations, he discussed the clef in the Renaissance score:

> Dr Sun: I *want to invite some of you to read the note - who can?*
> Student A: *I will try, but am not sure if it's right.*
> After student A's reading.
> Dr Sun: *Good, but I think you should read loudly with confidence. However, you misread two notes. Can all students read these notes together? I will join in to sing it*

with one tune.
After all students sang.
Dr Sun: *This music piece is sung in church. Do you think God can hear that when you are singing? It is a soothing tune, so present your soft voices, please.*
Students: *OK, ha hah hah.*

Clearly, Dr Sun paid much attention to musical structures, composition skills, and the characteristic features of music from this period. He analyzed the musical elements in music and culture from both centuries and the emergence of the principal textures that predominated in the 16th century, such as imitative counterpoint, homophony, and new methods for writing polyphonic music. In his classes, he often spoke loudly to get his students' attention when mentioning important points.

Fourth, as part of his teaching strategy, Dr Sun invited an English choral expert to coach students' singing. The English choral expert came to class twice in one semester, and his coaching lasted for 15 minutes before the class ended. He mainly instructed students on how to sing the choral works of the Renaissance and Baroque period, such as to insure ensuring the correct quality of sound, modifying some wrong notes in different voices, balancing the female and male voices, dividing the different choral groups, and making harmonious sound effects. While coaching, Dr Sun sometimes played an accompanying on the piano melody as the students sang. He explained:

> To meet my teaching purposes, I really hope that my student understand music. To have a good experience, I invite others to teach and let students experience the authentic sound of music in this period. When singing by ourselves, we have deep

> experiences, which are totally different from listening to a CD. As I am not good at choral training and singing, I have invited someone to help me. (Dr Sun)

Finally, in terms of assessment, Dr Sun designed the measurements and assessments for this class, including three quizzes, one final test, a written assessment, a group performance of a selected repertoire with a consultation session and class participation, and the submission of a worksheet. Quizzes, examinations, and writing tasks were related to the instructional processes and cognitive responses. Group performance was presented in the final week, and the grading of class took place through the participants' daily learning. Dr Sun clarified:

> Based on students' daily learning, I think about improving and encouraging students' self-learning ability using diverse assessment approaches. First, I try to meet objectives and the knowledge of the curriculum; Second, to use the possible assessment tools and the organization of experiences and situation, and lastly, the actual application. For example, as I said before, the theory-listening-performing mode enables students to become involved more activities to gain experiences. Group discussion and performance could reveal students' learning outcomes, cooperation abilities and if they have a real understanding of music based on intensive study and listening. It also informs me about whether they wish to pursue a career in music. For me, depending on students' performance and grades, I can immediately adjust my teaching schedule and framework to structure the curriculum. (Dr Sun)

Regarding the final assessment, he explained the following to his students during his last class in this semester:

> I do not intend to evaluate your performance skills, grades given through the attendance of performance and the application of what you have learned. You can play with instruments, or sing solo, or have a choral in at least three voices. The selected repertoire and special needs could have a consultation session before the final group performance. (Dr Sun)

Therefore, the assessment served as an effective way to motivate students to learn. As he said, "Students like to be quite involved and are concerned with their academic grades. I have to figure out diverse assessment approaches to motive students' learning as they might be useful."

4.3.2.4 Pedagogical strategies in engaging students in affective responses during music listening

Although Dr Sun's teaching strategies focused on cognitive response, he used three approaches that were directly related to how the teacher involved students in affective responses.

First, the model of signing scores before listening was employed by the teacher. Musical scores and listening clips were included and introduced before the class began. Individuals or groups were asked to sing the musical score. For example, if the score has three or four parts, students have to sing in groups to take different parts. After the reading of notes, Dr Sun played CDs for the students, and sometimes described or analyzed the music being played. He requested the students to read the notation before listening.

> Music is a language; every note contributes to a music work, and then we can us music to express, ask questions, or enjoy it. To know the note is the first step in helping students better understand the meaning of music. Listening is an active process. I know some the students are not able to actively think about the sound, partly because they are unfamiliar with the music, so I present the score and then let students read it in order to gain a fundamental understanding. After knowing the music score, students will listen carefully, even immerse themselves in listening. So the singing score is the main task during my class, with students' performance taken into consideration for

their grade. (Dr Sun)

Second, the model of theory–listening–performing was designed and used in Dr Sun's class. Based on the class observation, Dr Sun seemed to have developed a stage model in his teaching. Dr Sun' s classes consisted of three steps: an introduction to theory/concept, playing the CD to students for listening, and assessing by performing activities in which students bring their instruments to play individually or in a group depending on the previous musical score or work. He described his model as follows:

> Students usually have negative emotions towards boring knowledge, and do not care about what the textbook or I say. So I have to come up with new ideas to improve classroom climate or to increase students' motivation. The theory-listening-performing model helps me to feel "smarter" than before; I found most students do not have clear evidence that would motivate them to escape listening or quit the class. In this model, which aims to help them experience music and to increase their motivation to learn, once they get used to the process they will automatically take more pleasure in their learning or thinking. Theory is learned through hard work, and performing is an easy way for students to express themselves. They know how to apply knowledge and are willing to simultaneously offer their thoughts and ideas in a flexible classroom climate. At the same time, this model is one of the aspects of supporting a positive classroom climate for learning. (Dr Sun)

Third, students were encouraged go to concerts to appreciate the performance and feel the performers' energy and intensity, so that the students would feel refreshed and energized. From Dr Sun's perspective, listening to music in a concert can affect the audience's emotions, thoughts, spirit, and even body—any part of an individual. He said:

> The same music may affect you differently at different time and places, if you go to

> concert for listening and watching, music might be trigger reaction, awaken feelings, invite reflection, and even touch the heart, so I encourage students to go to concerts to obtain listening experiences. Besides, depending on the limited time and resources in the class schedule, I have to figure out which approaches work for students. I also think that students should benefit from social resources and participate in more activities to be able to access more styles of music. (Dr Sun)

4.3.2.5 Influences on teachers' beliefs and pedagogies

In terms of the influences on teachers' beliefs and pedagogy, Dr Sun considered that his educational background had helped him in bringing rich experience to actual teaching. He said:

> My educational background is directly linked to my daily experiences and is aligned with standards that are more likely to influence instructional practices and knowledge gained. My educational experience enables me to deal with matters relating to the strengthening of students' learning effectiveness, how instructional practices relate to the subject matter and how students understand it, and how to convey teachers' content knowledge of the subject to students. Over half of the music clips offered in the class I purchased in the UK, I bring these listening resources into my class, students therefore have sufficient learning materials and teaching resources. (Dr Sun)

Additionally, as Dr Sun said, the RCM Library provided many materials that these materials are the most wide-ranging and substantial research resource relating to the history of music so he have opportunity access to these materials. Also with more than 500 music events each academic year, ranging from master classes and chamber concerts to orchestral concerts and operas, he has the opportunity to work with world-leading conductors and directors, and listening many kinds of concerts. Dr Sun believed that music is a powerful part of person's life, learning climate could enhance learning and experience, so he encouraged students to go

to theatre or concert for listening and watching and have a sound education.

In summary, Dr Sun considered affective response to refer to someone's feelings, emotions, moods, motivation, enthusiasm, and experience. He insisted on the importance of the cognitive–affective integration model, which easily enhances students' critical and creative thinking. Dr Sun found that engaging in music listening and learning is difficult for students, and he had to design some strategies on his teaching purpose and design according to his perspective. His teaching strategies included more teacher–student interaction, letting students sing the score before listening, emphasizing the concepts in music listening pieces, creating a theory–listening–performing model, encouraging students to go to concerts, inviting foreign tutors for coaching, and purchasing books for the learning center. Figure 4.2 summarizes Dr Sun's teaching beliefs and pedagogies.

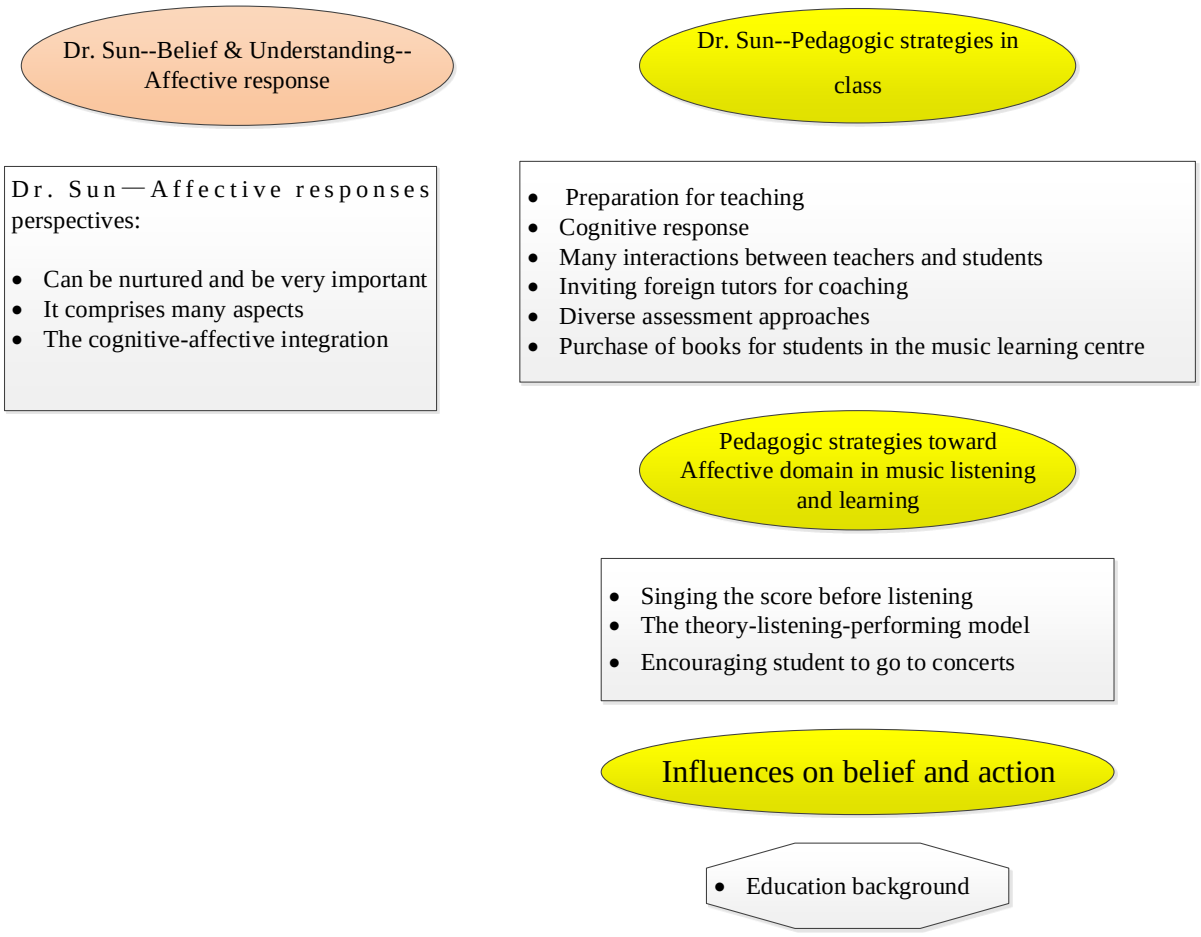

Figure 4.2. Dr Sun's teaching beliefs and pedagogies

4.3.3 Cross-case analysis of two studies

A cross-case analysis was conducted to provide a comprehensive overview of the beliefs and pedagogies of teachers regarding affective responses during music listening. After presenting the encoded themes in the previous section, this section discusses the findings of the study. A comparison of the two cases is provided to offer an insightful interpretation.

The similarities and differences between the two cases were identified in terms of the following aspects: the background of the institutes and the teachers, the understanding of

affective responses, the pedagogic strategies used by the students in music learning and affective responses, the influences on the beliefs and pedagogies of teachers.

On the basis of both cases, the pedagogical strategies of engaging students in music learning had three common aspects: instructional decision making, learning responses, and a supportive climate.

4.3.3.1 Similarities

The modes of instructions of both institutions are similar and include three aspects: preparation for class (textbook, listening pieces, and other teaching materials), knowledge delivery mode, and the creation of a supportive learning climate.

First, the planned and implemented aims and objectives were clearly provided to all students, along with a range of means for understanding. Before the start of each class, both teachers prepared PPT presentations, required textbooks, listening materials, music examples, knowledge delivery modes, and classroom activities. Both teachers engaged in the thoughtful planning of instruction decisions within each lesson and unit. Mr. Men clearly set up the fundamental attitudes to music; he believed that making an instructional decision would enable each student to learn and to gain an aesthetic experience.

Consequently, the students could maintain their interests and search for additional experiences from other situations, thereby furthering their learning. Dr Sun clearly articulated

the objectives before each class in terms of what students should be able to accomplish as a result of the lesson. He prepared sequences of learning activities and experiences that led to purposeful learning that involved knowledge, understanding, and skills. He also considered how each student could become involved in their studies and used diverse assessment methods as teaching tools to reinforce the concepts and learning of music styles from the Renaissance and Baroque periods. He also specified the aim of the class and its related objectives and increased the improvement of students. Dr Sun believed that instruction should depend on the status and learning motivation of students, which might be one of the approaches to motivate them to learn. His assessments included diverse strategies with a productive focus and clear goals.

Both teachers valued planning, using specific teaching plans to formulate a scheme, and regulating their classes depending on this scheme. Each teacher had a carefully constructed lesson plan in hand before entering a classroom with high confidence. Dr Sun agreed,

> Beyond planning what to teach, and planning how students will interact with the auditory subject matter, I have to plan activities that meet the active learning and concrete thinking abilities of students. I work to understand my students and incorporate teaching strategies into my teaching. I prefer to communicate with students to ask them what has happened in their life. I usually seek challenging and interesting music pieces, and expect to organize my curriculum to meet the needs of students. (Dr Sun)

Second, cognitive response was given more emphasis than affective response by both

teachers, for whom the primary purpose of classes was to deliver knowledge. Mr. Men's lectures began with the 18th century, with the content focused on the early years of Haydn and Mozart before the last 20 years of this century. Additionally, the Mozart piano sonata No.4 in E flat, K282 was selected to evoke relaxed responses that contrast with the emotional effect that Beethoven had on the respondents. Mr. Men encouraged students to imagine one context when they played the piano, including the imaginary sensation of their fingers on the piano and changes of posture, fingerings and bowings. In all his classes, the delivery of knowledge would be the first priority, including a demonstration of the diversity and constant changes that characterized music during this classical period. Moreover, Mr. Men guided students to consider the historical conditions under which the musicians lived and the conduct of their daily lives to experience aesthetic responses and identify music styles. Simultaneously, he collated the works of other musicians to compare among different musical examples. Along with his teaching, Mr. Men was also concerned with the thinking processes of students and would question their application of previous knowledge in real life. When he analyzed music pieces or musical events, Mr. Men frequently emphasized the "shape, size, color, line, structure, form, or more specific objects" and guided students in how to perceive, categorize, and retain auditory information. For example, while listening to Mozart's "London Notebook No. 2" (K.15b) in one of his classes, Mr. Men instructed students to identify which music elements would reflect that Mozart was an extraordinary child. He also

provided strategies, such as contrapuntal experiments and harmonics, among others. In addition, he allowed students to describe music by comparing it to emotions, such as "gentle, smooth, peaceful, and angry," while listening to pieces made by a Romantic period composer, and then asked the students what they considered valuable.

Dr Sun taught the concepts of music theory or history and required students to recall or recognize musical terms and facts regarding the Renaissance and Baroque periods. He used numerous music scores to illustrate the principles and characteristics during those periods, and thus, his teaching clearly classified which pieces were played from CDs for listening and which ones were played online (via YouTube) for watching. He simultaneously supported and cared about the opinions and feelings of students and encouraged them to identify and define terms as well as to describe examples of dynamics, register, and tempo.

Finally, both teachers exhibited a positive attitude toward building a supportive climate for learning. Mr. Men attempted to provide a harmonious climate. He asserted that mutual respect would make teaching people effectively easy. He promoted learning by creating classroom climates in which students would feel safe. Dr Sun also focused on the relationship between students and teacher in a classroom. He believed that a positive classroom climate would be important for all students. He said, "If not (a positive classroom climate), then it will influence my decision-making process, curriculum work, and communication with students as well as my supervision of continuous mentoring."

4.3.3.2 Differences

The two teachers used different teaching strategies for listening and teaching in class, although they both intended to emphasize more music cognition with focus on the importance of knowledge than affective response. The main difference two teachers included general pedagogical strategies to engage students in music learning, pedagogic strategies toward affective response to music listening, and the influences on the beliefs and pedagogies of the teachers.

First, with regard to general teaching strategies in class, Dr Sun had more pedagogy with students than Mr. Men. For example, Mr. Men had a lesson agenda and prescribed texts, and thus, classroom lessons were extremely similar to one another, with minimal pedagogy with students. Initially, the responses of the students to his questions were negative, and they were reluctant to get involved in class. Thus, Mr. Men had to talk most of the time, few questions were posed, and students were allowed to join in class by asking questions. By contrast, Dr Sun communicated frequently with students to ask questions or to allow them to participate actively in class. He also used group work and student–student pedagogies to promote cooperative learning both during and after classes. He believed that students could be held individually accountable for their understanding and that they could enhance their problem-solving skills and be pushed to engage in learning, which indicates that he understands the relationships in social studies. In addition, pedagogies between teachers and

students in Dr Sun's institution were not limited to face-to-face classroom pedagogies. Instead, much pedagogy also occurred on the E-model platform offered by the school's E-learning system. Students could submit their assignments or pose questions using this platform. Teachers and classmates could answer their questions, share information, and provide feedback online.

Second, the two teachers had completely different assessment strategies. Mr. Men used two assessment strategies: one final examination and a daily quiz in class that enabled students to engage with the content and structure of academic work and to apply them in their future career. By contrast, Dr Sun used diverse assessment strategies to motivate student learning, including singing and performing, listening, communicating with students to obtain their insights, inviting foreign tutors to give instructions, and purchasing books for reading. From his personal teaching experience, Dr Sun believed that assessment is an effective approach to motivate students to become involved in learning because students tend to follow the instructions provided by their teachers without sufficient enthusiasm and personal exploration.

Third, the two teachers had varying understandings of affective responses and different strategies toward nurturing and teaching for students' affective responses during music listening and learning. Mr. Men preferred to develop student capacity to respond to feelings and emotions elicited by musical elements, which enhanced the meaning gained

from aesthetic experiences through properties and concepts. By contrast, Dr Sun used approaches in class to increase the learning motivation of students. Examples include developing the perceptions of students by singing and listening or mastering difficult and complex concepts, as well as encouraging students to engage in class activities by demonstrating their interest in learning. In the strategies of Dr Sun, music learning incorporated listening, composing, and performing, which provided a practical understanding that supplemented the learning process. Moreover, a diverse range of assessment strategies were used as the main teaching tools to enhance the extrinsic motivation of students.

Fourth, music majors in professional institutions and universities are currently considerably influenced by culture and educational models. Chinese cultural beliefs indicate that creativity and the expression of ideas of an individual are discouraged, particularly among undergraduate students in mainland China. Values are embedded into and hidden in educational practices, which are closely linked to local culture and traditions. The two teachers expressed varying opinions with regard to educational value. Mr. Men believed that classroom education encouraged a harmonious practice based on Confucian values, such as courtesy, kindness, harmony, and support. He said, “Students are reluctant to express their thoughts and feelings in class from primary school to higher education because they are highly influenced by traditional education concepts, which advocate that students should keep quiet and respect their teachers.” However, as the economy develops, the material well-being

and utilitarianism of the people are increasing. Mr. Men added, “Students like scores more than me and my classes, but I am afraid that an achievement-oriented approach may limit the space for their emotional responses and self-expression.” Nevertheless, Hong Kong is a special administrative region of the People’s Republic of China, and the Hong Kong educational system and the lives of its people are considerably influenced by Western culture. British culture and the English language dominate schools and universities. Dr Sun believed that education should try to equip the younger generations to think and become creative, as well as to have active expectations for learning (“internationally competitive”) for a holistic personal development and the acquisition of professional competencies and skills.

Fifth, teaching equipment is another difference between the two institutions. This aspect is regarded as an essential component for both learning and teaching in any modern educational institution. Higher education in Hong Kong appears to widely utilize web-based learning and resources to offer sufficient infrastructure both in and out of classrooms. Although face-to-face learning accounts for a significant proportion of learning and its content is delivered in classrooms, a number of blended teaching resources are currently being shared online. For example, Dr Sun typically used emails for communication and information sharing, which required Internet access. He also routinely communicated with his students through face-to-face chatting or by sending emails to resolve problems. In addition, he built a music learning center in the department to provide additional learning materials for

reading and listening. Dr Sun advocated that good teaching should be charged with positive working emotions and should not only involvd being efficient or having the necessary competencies. Instead, the objective should be to inspire students with creativity, challenges, and joy.

By contrast, most classes taught in mainland China adopt a traditional method of teaching in which content is delivered to students face-to-face. In addition, document analysis (Guo, 2009) has shown that policies and regulations that support teaching equipment are lacking, and only a few music teachers have the necessary experience to construct multiple approaches to teaching. These limitations may lead to the lack of positive attitude toward web-based content learning or developing distance open-course infrastructure. Some teachers are likely to even resist or avoid using technology, thereby resulting in an institution-wide failure to adopt it.

4.3.4 Summary

The two teachers share similarities in various aspects, which reflect their understanding of affective response to music listening and their pedagogic strategies to engage students toward affective response to music listening and learning. Both teachers tend to focus on delivering knowledge and give more attention to cognitive than to affective responses. However, both recognize that motivating students to become engaged in learning is one of the crucial

components of the affective domain. Mr. Men used metaphorical thinking and imagination to encourage students to create their ideas and to gain an aesthetic experience based on what they have heard. By contrast, Dr Sun frequently allows students to engage in different activities to motivate their learning and listening both during and after class; he uses cooperation and group work to create new patterns that foster musical growth in class.

The pedagogies of the teachers are also influenced by their beliefs, which in turn, are influenced by traditional teaching models. Mr. Men from Institute A tends to uphold a teacher-centered and textbook-based lecture format, with minimal pedagogy between teachers and students. Instead, focus is placed on the transmission of knowledge from teachers to students. Dr Sun from Institute B maintains a modern and Western view of learning, and places greater emphasis on the aims and design of the curriculum. Mr. Men tends to focus on gathering and synthesizing information and integrating it into the general skills of inquiring, communicating, and critical thinking. Dr Sun tends to maintain multiple strategies to motivate students to become involved in their listening and learning; he depends on diverse assessment strategies.

Following Bloom's taxonomy, the two teachers' interview data indicates that both teachers have guided students to mainly focus on the *receiving and responding* level of Bloom's affective domain; however, the *value* level is rarely emphasized by the two teachers. Among the most common components of the affective domain, is the development of

attitudes and values is essential in higher education (Izabela, 2010). Teaching and learning at the *value* level require students to be "not merely an active participant but also he/she recognizes the values as well as assumes the meaning and importance of the activities he/she is involved in" (Izabela, 2010, p. 44). This definition indicates that at this level, the attitudes of students should complete a process in which acceptance of the value of the commitment should be present to be able to comply with it. Therefore, teachers are concerned with bringing values into their class system to motivate students to learn deeply and to apply what they have learned to a real context, in addition to comparing different values, developing other values, and identifying priorities that help students explain differences in culture and morality.

On the basis of the interviews with the two teachers, despite of the reluctance of students to engage in learning, teachers still consistently encourage them to participate willingly in various activities. In their future classes, the two teachers hope that students will become interested in some phenomenon occurring in classroom, as well as listening willingly and attentively as they receive knowledge.

Additionally, this study addresses the listening emotion to music. There are eleven types of listening: discriminative listening, comprehensive listening, critical listening, biased listening, evaluative listening, appreciative listening, sympathetic listening, empathetic listening, therapeutic listening, dialogic listening, and relationship listening (Salem, 2003). In

this study, two teachers use empathetic listening approaches to address the listening emotion to music for their students mostly. “Empathic listening is also called active listening or reflective listening” (Salem, 2003, p. 30). It is a way of listening and responding to another person, it enables the listener to receive and accurately interpret the speaker's message, and then provide an appropriate response. Observed from two case studies, for example, Mr. Men comes from Institute A, he takes students’ interests into consideration, which means he let his teaching become more attentive and interesting. Dr Sun comes from Institute B, he puts forwards some open-ended questions in order to provide an opportunity for their students to talk through their problem may clarify their thinking as well as provide a necessary emotional expression. Also he requires students to close their eyes when listening to music that enable students actually feel what they are feeling. This will be added into the dissertation.

This chapter presents the results of Phases I and II, provides recommendations for improvement and development, and proposes a personal perspective on the future teaching of music listening and learning in mainland China and Hong Kong in higher education. This chapter is divided into three sections according to the research questions of this study: The first describes the connection between Phases I and II, the second describes the current situation regarding teachers’ beliefs and pedagogies toward affective response in music listening and learning, and the third provides recommendations for the enhancement of music listening and learning in higher education.

CHAPTER 5: DISCUSSION, IMPLICATIONS AND CONCLUSIONS

This chapter presents the results of Phases I and II, provides recommendations for improvement and development, and proposes a personal perspective on the future teaching of music listening and learning in mainland China and Hong Kong in higher education. This chapter is divided into three sections according to the research questions of this study: The first describes the connection between Phases I and II, the second describes the current situation regarding teachers' beliefs and pedagogies toward affective response in music listening and learning, and the third provides recommendations for the enhancement of music listening and learning in higher education.

5.1 Connection between Phases I and II

This section describes the connection between the two phases research conducted in this study and provides an explanation of how Phases I and II affected the main study. In general, Phase I has investigated the current situation of music academics' teaching beliefs and pedagogies toward affective responses during music listening and learning in mainland China and Hong Kong. Music teachers' perceptions concerning their beliefs and pedagogies were investigated as background information for the Phase II study. Class observations were conducted to observe how teachers actually teach during music class, specifically the listening portion, and interviews were conducted to explore the opinions of teachers toward

the affective domain in music learning and listening pedagogy including instructional strategies that engage.

5.1.1 Connection between the questionnaire survey and the main study

In Phase I, a questionnaire was conducted to survey the perspectives of 185 university music teachers recruited from 17 universities in mainland China and 10 teachers from two universities in Hong Kong. The aim of the survey was to investigate the current situation regarding teaching beliefs and the pedagogies of music academics toward affective responses while listening to music. From the questionnaire survey, three major issues were identified by teachers as being critical in informing beliefs and pedagogies when teaching music: (1) the correlation between teachers' beliefs and pedagogies, (2) perspectives and pedagogic strategies toward affective responses in music listening and learning, and (3) the factors that influence teachers' beliefs and pedagogies. Two main difficulties were encountered by teachers, which they believed impeded their ability to apply their teaching strategies: (1) students are reluctant to answer teachers' questions and are not interested in the instruction that teachers provide in what teachers provide, and (2) teachers have limited experience guiding students to explore the affective domain.

Additionally, two major issues were encountered regarding the teachers' perspectives toward affective responses in music listening and learning. First, as shown in Chapter 3, most

of the surveyed teachers agreed that affective responses are critical for learning, play crucial roles in teaching, and can be nurtured. Some teachers believed that affective responses relate to emotional responses, which are closely related to aesthetic experiences, also they thought that cognitive and affective responses are involved in an integration process. Some teachers agreed that imagination is crucial in active music listening, and others believed that affective responses require the awareness of students' feelings and emotions. For example, in mainland China, a potential correlation was observed between the teachers' beliefs and pedagogies ($r = 0.72$), and imagination served as a critical element in teaching strategies.

Second, according to the statistical analysis in the questionnaire survey, few professional and experienced teachers have been employed as undergraduate music teachers in higher education, and most music teachers were relatively young. For example, the surveyed mainland China teachers were able to manipulate and were familiar with teaching facilities provided by universities and institutes; however, their proficiency in using technological equipment must be improved. Conversely, the 10 teachers surveyed in Hong Kong were skilled in the use of teaching facilities and electronic equipment. All the surveyed teachers supported and affirmed a free teaching and learning environment as well as friendly relationships between teachers and students. Regarding the factors influencing teachers' beliefs and pedagogies, however, no linear relationship was observed indicating that teachers' gender, degrees, teaching experience, or type of university could predict teachers' beliefs and

pedagogies.

In summary, the questionnaire survey provided a general background on the teaching context in mainland China and Hong Kong.

5.1.2 Connection between the semi-structured interviews, class observations, and the main study

The purpose of the interviews was to explore the teachers' understanding of affective response to music listening, and to seek advices regarding their pedagogic considerations, including learning objectives, teaching process, assessment, and how relevant influences affected their beliefs and pedagogies in music learning and the curriculum. The results of the interviews presented different understandings regarding affective responses in music listening and general pedagogic strategies in music learning. The main purpose of the class observations was to investigate the following questions. (a) How do university teachers engage music majors in music learning? (b) What are the specific teaching strategies employed toward affective responses to music listening? The results of the class observation analysis revealed general similarities and differences between the traditional teacher-centered model and modern teaching strategies regarding the instructional decisions made during a class.

During the interviews, two interviewees were asked to present their perspectives toward the affective domain in their beliefs and pedagogies when listening to music. Consequently, several different perspectives on music listening and learning in classes were offered. For example, Mr. Men believed that affective responses could be nurtured; the crucial principle considered in his teaching pedagogy involved enabling students to enjoy themselves and have aesthetic experiences during music listening and learning. Teaching involved using analogical or metaphorical strategies, including instructions on using interesting teaching vocabularies, refining students' understanding of certain concepts, and combining disparate concepts to ensure exposure to analogical and metaphorical thinking. Additionally, the importance of imagination was emphasized in music listening because imagination can break away from the perceptual set and restructure or construct new ideas, thoughts, and feelings into novel and associative bonds. Moreover, Dr Sun emphasized that in teaching, affective responses inevitably create an expression, feeling, or emotion. Affective responses and cognitive responses are integrated. Additionally, the two teachers explained that if students are interested in certain elements, they will have a greater understanding of music and will consciously listen to melody, rhythm, harmony, and timbre. Furthermore, students could follow a composer's ideas and search for tips on musical expression by immersing themselves in the composer's works. Dr Sun noted that if music is listened to mechanically, it will lead to a separation between cognitive and affective responses. The

teacher had clearly changed his strategies and assessment approaches to incorporate creative views for motivating students to learn, answer questions positively, and listen to different musical styles both in and out of class to broaden students' understanding and learn about various styles of music.

The main difficulties identified by the teachers were that most students do not actively engage in their studies and that students are reluctant to involve themselves in class activity when they are instructed to analyze and respond to what they have learned. First, the two teachers agreed that though they try to enhance students' learning outcomes, instruction cannot overcome students' distraction. Therefore, obtaining enduring meaning and purpose to maintain students' attention is difficult. For instance, the influence of online media may lead students to use their phones, tablets, and other devices in class, such as for chatting with each other. Therefore, Dr Sun developed the idea to allow students to leave their electronic devices on a designated platform before the start of the class; if they did not do so, they would lose points on their final grades. Dr Sun believed that a competent teacher must understand the students' actual studying situation, and noted that students experience difficulty concentrating for long periods when listening to music; an occasional distraction occurs when students attempt to pay attention to music for long periods; thus, a student's attention toward music must to be maintained. Therefore, the teacher must remind students to power off their devices or warn students if their mobile phones ring.

Another critical concept mentioned was the importance of having favorable reading or listening habits. For example, Mr. Men believed that numerous current undergraduates, particularly music majors, do not enjoy reading and enjoy only performing or composing. A similar observation was reported by Guo (2009), who observed that 85% of music majors did not enjoy reading books and rarely went to the library unless a final examination was approaching. Dr Sun also believed that listening habits are beneficial for students' growth and lifelong learning.

5.2 Discussion

This section discusses the influences that affect teachers' beliefs and pedagogies toward affective responses according to the present study results, and has two focuses. (1) the gap between teachers' beliefs and pedagogies toward affective responses in music listening and learning, and (2) teachers' pedagogic strategies toward affective responses in music listening and teaching. Crucial influences affecting the teachers' beliefs and pedagogies during their teaching are discussed, and each influence is summarized to provide information on how these influences affect their beliefs and teaching pedagogies.

5.2.1 Teachers' beliefs toward affective responses in music listening and teaching

According to all study findings, most of the surveyed teachers agreed that affective responses

can be nurtured and play a critical role in teaching, but the teachers still focused on cognitive responses more than affective responses during class. This can be explained as follows. First, teachers who have worked in higher education for long periods have been greatly affected by the knowledge delivery model and traditional education culture. Second, few experienced teachers have been employed as undergraduate music teachers; finally, the role of a teacher involves acting as a knowledge conveyor rather than a facilitator.

5.2.1.1 Teaching concepts influenced by teacher-centered model

Teachers who have worked in higher education for long periods have been greatly affected by the traditional knowledge delivery model. According to two case studies, imparting knowledge was the first teaching purpose undertaken by teachers during the teaching and learning process. Music listening activities following teachers' instructions mainly focused on music elements such as rhythm, dynamics, harmony, and form variation, and emphasized music analysis, which involves the formal, factual aspects of music. Additionally, the two teachers prepared and conducted all the teaching content and lessons for their students. When the two teachers taught their students music knowledge on a specific topic, they typically used questions, cues, or note-taking to accomplish the task. These strategies might be useful in helping students recall what they have already learned and in directly enhancing their cognitive skills. Furthermore, the teachers employed the knowledge delivery model with little

consideration of students' learning interests, thoughts, and needs. However, such a teaching approach may not strengthen the positive attitudes that enable students to enjoy themselves. Therefore, according to class observations, students simply received knowledge from the teachers and were reluctant to participate in any interactions and class activities.

Moreover, teaching concepts tended to be influenced by the traditional education culture. Few arguments and interactions between the teacher and students were observed in Mr. Men's classes. The teacher appeared to be the core of the class from the first day to the end of the curriculum. This is because Mr. Men was trained and educated under the Confucian education system for more than 40 years. Confucianism, which has had a considerable influence as a uniquely Chinese ideology during the past two centuries, and the Confucian education system provide an insightful perspective into approaches involving experiences, growth, and habit. However, traditional Confucian education concepts still advocate an individual's attainment of knowledge and ritual observance. Han Yu was a Chinese scholar and philosopher who lived during the Tang dynasty. He suggested that "the three functions of a teacher are to preach, instruct, and solve problems" (Sun, 1995). Preaching prior to instruction and problem-solving suggests that the role of teachers should be to deliver knowledge and then to demonstrate it to their students. Second, Confucianism's social values are considered to contribute to a harmonious society, which enable students to remain quiet and refrain from argumentation and personal expression in school and class;

thus, students do not precisely express their own perspectives. Therefore, the teacher-centered and knowledge-delivery models have dominated Chinese education for a considerable amount of time and have profoundly influenced current education systems, teacher beliefs, and pedagogies.

In contrast to the education culture of mainland China, Hong Kong culture has not only maintained Chinese traditions but has also implemented various Western practices. Hong Kong's culture is highly diverse and its citizens prefer to accept open-minded concepts. The trend of internationalization has engendered both opportunities and challenges to higher education in Hong Kong. The University Grants Committee (2004) articulated a framework of 11 principles in higher education: Higher education should be value added, learner centered, and high quality, equitable, responsive, diverse, innovative, flexible, cost effective, publicly accountable, and socially responsible. Second, Hong Kong higher education has served as the driving force toward economic and social development in contemporary society, and "the teacher-student relationship in Hong Kong has undergone fundamental changes during the past few decades as the traditional Chinese culture has gradually given way to Western values, ideas, and practices" (Ting, 1998, p. 46). Furthermore, higher education in music has thus been provided by the government to motivate students to develop their competencies and produce internationally recognized research (Leung, 2009).

According to case studies, Institute B aims to sustain a creative and dynamic

interdisciplinary environment that promotes and supports high standards of professionalism in teaching, learning, and research. For instance, a progressive teaching model was used in Dr Sun's class, in which fact-based lectures employ interactions between teachers and students. Student group performance and class participation were considered in the final test grades. Contemplative questions sometimes involved the teacher questioning the students and discussing the answers in class or after class through an online learning model.

5.2.1.2 Teaching experiences for undergraduates

According to the questionnaire survey results and relevant case studies, few professional and experienced teachers have been employed as undergraduate music teachers in higher education, and most music teachers are relatively young. As reported in Chapter 3, 69% of teachers in mainland China have less than 15 years of teaching experience in their position. According to the questionnaire results, more than three-quarters of the 185 music teachers surveyed held a master's degree. Only 19% of the teachers held doctoral degrees, and two respondents possessed a diploma in education or performance. These data indicate that teachers in higher education rarely have a doctoral degree in music, and that numerous teachers possess a postgraduate education. This may be explained by several factors. For example, for historical reasons, the higher education system of mainland China has since 1949 been dominated by a single ruling party, which was influenced by the former socialist

countries of Central and Eastern Europe (Ye, 2015). The higher education system of mainland China has had less than 38 years to develop and Chinese music education teachers supported by the government have been adopting advanced Western teaching models and experiences since the 2000s. Therefore, music teachers in higher education do not have sufficient experience to nurture students' affective responses, and lack strategies for balancing cognitive and affective responses simultaneously when listening and learning. Teaching experiences are influenced by cultural, social, and economic factors, and the cultural need in question involves embracing the desire for continuous improvement.

Second, music majors prefer performance-related instruction more than they do music theory, and teachers in higher education prefer to use in-service training that mainly focuses on performance and composition knowledge and skills, with little emphasis on education pedagogy or curriculum design (Wang, 2002). For example, Mr. Men argued that some teachers prefer to teach instrumental or voice performance classes rather than spend considerable time studying or teaching music theory and music history classes. Consequently, teachers lack experience in organizing their classes, and few teachers consider how to motivate students to learn in class, because their strategies focus on textbook-based lectures.

Some teachers in mainland China do not agree about the affective domain. Therefore, teachers impart knowledge and skills and insist on the delivery of cognitive knowledge. In this approach, teachers have overwhelming superiority and adopt the imparting of knowledge

as their primary means of teaching. Teachers explain and deliver knowledge to students in various ways, whereas students are passive receivers who obtain information through diverse channels. Therefore, teachers do not have experience in applying certain strategies related to the affective domain in their teaching, which might prevent students from becoming involved in learning.

Social development in Hong Kong has occurred at a faster rate than that in mainland China, which has influenced teachers' educational backgrounds. Higher education in Hong Kong is based on the traditional British model, and imitates Western advances in improving teachers' experiences and achievements. According to the questionnaire survey findings, teachers in higher education typically have doctoral degrees as well as international publications and awards. Most teachers travel abroad after completing postgraduate studies and participate in numerous conferences, competitions, and workshops. All such experiences broaden their orientations and teaching experiences. Highly qualified teachers are therefore a fundamental element for ensuring the quality of higher education and development of world-class universities. For example, Dr Sun implemented several types of activities that appeared to motivate students rather than instructing them to remember knowledge throughout an entire class. According to the interview findings, Dr Sun attempted to clearly specify the generic competencies that students had achieved or were in the process of achieving, and his encouragement to establish appropriate extracurricular student activities.

This implies that student preferences must be considered by teachers to maximize their students' motivation. Conversely, teachers must adjust their pedagogies and schedules to match their students' thinking, particularly in the early stages of students' education when they begin to pursue their interests.

5.2.1.3 Role of the teacher

According to the case studies, the two teachers believed that delivering knowledge was the primary purpose of teaching. First, as observed from two classes, a little access to the ideas or strategies were provided by teachers, and students were provided with the opportunity to manage their learning processes, but the teachers appeared to be personally dominating, and Moreover, the teachers' instruction was similar to a personal presentation; instead of having a subject for collective discussion or analysis, students must actively receive what the teacher has taught. Ramsden (2003) noted that "many university teachers implicitly or explicitly define the task of teaching undergraduates as the transmission of authoritative content or the demonstration of procedures" (p. 108), which implies that the role of a teacher affects the extent to which students are involved in their learning. Mr. Men argued that coaching and guiding students' knowledge-building processes and nurturing affective responses with a teacher-centered model is difficult. However, he endeavored to be a facilitator by providing a suitable learning environment with appropriate equipment for students to use in the future.

5.2.2 Teachers' pedagogical strategies toward affective responses in music listening and teaching

According to the case studies, the teachers mainly focused on delivering knowledge rather than facilitating students' ability to express the meaning they find in music. Because students lack motivation and enthusiasm for learning in class, teachers must employ several strategies related to students' feelings and comments, and they must search for terms to use in order to verbalize and communicate students' reflections. Consequently, for example, Mr. Men implemented a series of technical and explicit vocabularies related to affective responses, metaphors, and imaginary components into relevant activities and applications. Dr Sun developed various teaching strategies and assessment approaches to motivate students to be involved in music learning. The teachers evidently developed their curricula according to their own education and experiences to the extent that these pedagogic strategies enable students to organize, remember, assimilate, and respond.

5.2.2.1 Balance between cognitive and affective response

The findings of the case studies implied that a balance between cognitive and affective responses during music listening might be necessary. As indicated by the qualitative findings, the primary purpose of listening in class is to explore perceptions and use analytical thinking

to examine musical elements and characteristics such as pitch, rhythm, melody, harmony, forms, and complexities in the cognitive domain. However, listening to music in class observed appears to be an active process that involves an individual's cognitive, affective, and psychomotor responses and that extends beyond the listener's technical understanding. A teaching approach can be employed in which students' responses are categorized; such an approach involves asking students to identify musical elements or the instruments and to indicate their answers by circling them on a list. However, this type of approach is simply a drill in deductive reasoning (Dunn, 1997). Moreover, the listening process not only generates aesthetic experiences, but also involves active responses to sounds, which requires a pedagogy that not only focuses on identifying the elements of music, but also concerns listeners' feelings, emotions, and moods. In other words, cognitive–affective responses may enable students to immerse themselves in music learning. For example, teachers are encouraged to interact and discuss with the students more and to care about their musical interests or value systems. By introducing unique programs into the classroom while simultaneously improving teaching strategies instead of maintaining the teacher-centered model, institutions could provide more teaching materials and in-service opportunities for teachers.

One reason for separating cognitive and affective responses in teaching is that as observed from two classes, Mr. Men and Dr Sun selected listening clips solely on the basis of

textbooks. Few pieces from outside of the textbook curriculum are provided by teachers; thus, students are not interested in what teachers have taught and do not carefully listen to music in class. Furthermore, teachers decide listening pieces entirely by themselves without any discussion with students before class; therefore, they do not consider the music interests and preferences of their students. Consequently, textbook-based teaching should consider knowledge delivering and students' music interests and balance cognitive and affective responses during music listening and learning. Therefore, a pedagogy that involves balancing cognitive and affective responses as well as different types of assessment approaches should be implemented in teachers' strategies to motivate students in listening and learning.

5.2.2.2 Multiple assessment approaches used in teaching and learning

According to the interviews and class observations, many undergraduates did not enjoy listening and were even less proactive in learning. Assessment might be a motivation strategy to motivate to learn and listen. For instance, Dr Sun employed various assessment approaches, including written assignments, class participation, and performances, to evaluate student achievement; therefore, students had to prepare well to actively participate in class. Additionally, the entire assessment process revealed the extent of students' understanding of the concepts and their ways of thinking. Dr Sun used the results of these assessments to refine and adjust his pedagogy to enable students to actively display as much of their understanding

as possible. By comparison, Mr. Men's assessment included only one examination at the end of the semester, and the examination was designed solely on the basis of the textbooks. Consequently, students only memorized knowledge from the textbooks and focused on music element analysis in order to pass the final examination. According to students' test grades, Mr. Men collected information regarding only the knowledge that students learned, with little understanding of their interests and preferences. Therefore, assessment is an effort to enhance learning and motivate students, and consequently, assessment also informs teaching.

5.3 Implications

As mentioned in the previous chapters, the results of the questionnaire and teacher interviews identified two main difficulties that impede teachers' instruction: (1) insufficient relevant teaching experience to nurture students' affective responses during music listening and learning, and (2) the teacher-centered model of teaching, which may not explicitly motivate students to listen and learn in class. This section suggests implications drawn from the findings and contributes a discussion that might provide solutions to these problems. Three areas are categorized as implications, which are (1) pedagogical strategies toward provoking affective responses in music listening and teaching, (2) further research on pedagogy to more effectively support music teaching and learning, and (3) suggestions for the administration of music-centered higher education to ensure teaching and learning quality.

5.3.1 Pedagogic strategies toward affective responses in music listening and teaching

Considering listeners' music preferences, designing experiential learning, and encouraging a student-centered progressive model should be incorporated in teachers' pedagogies for music listening and learning classes in the future. These three strategies are detailed as follows.

First, teachers should consider the music preferences of their students when designing their curriculum to maximize learning motivation in the classroom. By beginning with classical music, teachers can elevate student interest in music learning and encourage them to provide their favorite music pieces. Although most classical music is not attractive to all students, teachers may conduct various activities related to the styles of music with which they are most familiar. The main suggestion for motivating students and keeping them accountable for learning is let student to be an autonomous learner. For example, first, teacher should balance cognitive and affective response during their teaching, delivering knowledge to students accompany with taking consider students' interests and preferences. Teacher should arrange their teaching time, half the times teaching knowledge and half the time letting the students play the role of teacher to teach their peers individually or collaboratively, so students have to figure out diverse strategies to guide their peers to listen and learn. As a result of that, students are truly participant the class rather than exclusively listening to teacher that enable them have a sense of ownership. Second, teacher should

encourage student attend more practical activities where students might be apply what they have learned in class or have known the listening pieces into one appropriate context. Also more practical activities students attend, the more scores will be included in their final grade. Third, another problem is need to be considered, why do music listening or music appreciate class are taken in classroom? The same music may affect listener differently at different time and places, if listener go to concert for listening and watching, music might trigger students' pedagogies, awaken their feelings, and even touch their hearts to motive them to imitate performers for their own performing or composing. However, it is still need university administration's support if the music courses are not take place in classroom. Consequently, teacher should encourage students to participant outside practices to obtain more listening and learning experiences.

Furthermore, in following the theme of cultural context, teachers should provide a conceptual framework to assist their students in appreciating music that is embedded in social and cultural contexts to promote awareness and sensitivity. Additionally, technology in music education should be applied in instruction. Recent challenges for teachers and students have involved extending beyond such technology to develop e-resources or e-learning tools that may enrich students' lives. For example, online listening blogs that enable music teachers to connect audio resources are a convenient means of developing students' listening skills. Such listening blogs not only allow students to actively listen to music, but also facilitate

peer-to-peer interpedagogy and help students keep pace with their assignments. Listening to music occurs not only in class; more opportunities should be offered after class for listening that enables class-wide communication and discussion among students and teachers. Therefore, access to online recordings and resources is becoming increasingly popular and e-learning is a convenient and enjoyable means of facilitating instruction and improving student learning.

Second, experiential learning should be designed to revitalize the university curriculum to mitigate the many challenges currently facing higher education. Higher education involves new ways of creating and using knowledge, and teachers are required to determine efficient and effective methods of helping students learn. Music understanding through active listening and responding to music may not only improve listening pedagogy but also encourage students and listeners to explore broader musical spaces, free environments, and preferred musical pieces that enrich their lives. Additionally, experiential learning could encourage students to be directly in touch with the realities being studied by involving direct encounters with the relevant phenomena rather than merely provoking thoughts about such encounters or understanding them. For example, teachers could design learning experiences concerning a particular issue (e.g., group decision-making) and develop a variety of immersive tasks, exercises, and skill–practice routines. The core of this process is a simulated situation designed to create personal experiences that serve to engender inquiry

and understanding. As Kurt Lewin (1951) stated “There is nothing so practical as a good theory.” However, music-centered higher education pedagogy currently involves several traditional methods in which teaching is regarded as a supervision process to ensure that students learn, where the focus is removed from the teacher and directed toward the students. Therefore, experiential learning could profoundly affect education and develop students’ critical thinking skills by employing their own critical judgments. Additionally, experiential learning could connect learners’ prior experiences and the recognition of prior learning to real-life situations. As Rita (1978) suggested, “Adult learning interests are embedded in their personal histories, in their visions of who they are in the world and in what they can do and want to do” (p. 19). For undergraduates, the combination of theory and practice could provide a more productive approach to learning. Every student enters each learning situation with different experiences; students could implement their prior individual experiences into listening or performing.

Finally, teachers should strive to adopt a student-centered teaching approach in their teaching, particularly when teaching music and conducting class activities. Traditionally, in both mainland China and Hong Kong, teacher-centered approaches have been widely employed. Compared with primary and secondary education, higher education provides students with opportunities to think critically and creatively as they engage in music experiences, rather than merely instructing students to focus on memorizing facts and

information. A crucial role for teachers involves providing a learning environment that is conducive for students in which they have sufficient time to think reflectively and more freedom to select their repertoire. These types of strategies should be conducted to nurture a sense of ownership that encourages students to listen to and learn music.

Freshmen and sophomores should be encouraged to discuss and share their music experiences. Teachers must provide "a balance between modelling of the musical decisions that students need to learn to make and then asking students to make some musical decisions" (Conway & Hodgman, 2009, p. 47), which implies creating opportunities for students to interact in class and guiding students to learn to create music and complete their academic work. Teachers should encourage juniors and seniors to model professional performance by sharing and interacting with each other so that they can have a clear perspective of their lives and explore their interests. Regardless of the types of strategies used, the student-centered approach should be adopted. Although learners change as they go from being freshmen to seniors, and teachers must continually reevaluate which pedagogy is appropriate for the learners. Additionally, our world now has digital ways via internet and computers, music teachers should think about how to be a music producer along with helping students to make their own music—with an emphasis on recoding and sharing it to guide students realize their creative vision. Consequently, as an educator, connecting the course content to the real world of professional musicians is necessary.

Besides, teachers also could benefit from the future pedagogy. First, the notion about quality teaching from a cognitive resource perspective support that teachers' knowledge, skills, and dispositions are central predictors for quality teaching. Good quality music teaching does not follow teacher-centred mode, rather simply delivering knowledge and expect the student to learn. To date, higher education in universities and institutions are thinking more teaching paradigm than producing learning (Fink, 2003). To date, computers, electronic players, and other companions have fundamentally changed the learning environment and listening space, the content-based teaching model is not meet the modern requirements and is hard to connect to knowledge and how students engage with each other.

Second, teachers need support, motivation, and experiences related to cultures other than their own in order to engage in effective cross-cultural teaching. Particularly that knowledge is shaped by their family, community, and cultural histories. Third, if teacher combine summative with formative assessment together, teachers could use formative assessment to monitors the effectiveness of a teaching module and to modify their instruction.

5.3.2 Implications for further research on music listening and learning

Contemporary trends in music higher education have led to concerns about innovation and creativity across all sections of the music curriculum at all levels in mainland China and Hong Kong. These imply that teachers should seek improved and more effective ways of

preparing their classes with sufficient confidence and competence. Under such circumstances, students involved in arts education and music would be encouraged to experience various art forms through active participation, depending on their interests and motivations. In future research, the survey, as designed, should be used to generate numerous questionnaires and should be used to collect responses from teachers in western, central, and eastern areas of mainland China. This could yield adequate data for developing more reliable examination measures. The transferability of the study findings could be further strengthened by surveying and interviewing more participants to obtain a more comprehensive understanding. A worthwhile direction for future research would be to collect more qualitative data to explore teachers' beliefs and teaching strategies. Such research would provide a complete understanding of teachers' beliefs and pedagogies.

First, creative activities should be valued and encouraged in music teaching and learning. Developing new practices and attitudes among teachers involved in the current development of music education is a necessity. However, most research on music listening has focused on cognition, the perception of formal properties of music, and music imagination, whereas little work has been conducted on the development of feelings and thoughtfulness (Haack, 1992). Further research should examine how teachers could encourage students to explore and render explicit the mental structures they create as they listen to music.

Second, future research should extend the parameters of the current study. A study could investigate students' responses and their learning experiences in Chinese context. Additionally, further research could clarify the types of teaching strategies that are most effective for motivating students to learn in different situations. For example, students' affective responses could be examined according to the affective domain of Bloom's taxonomy, whether all levels of the affective domain are achieved, and the extent to which musical understanding and insights are achieved. Future studies could also consider the effects of variables such as familiarity, focus of attention, and stylistic differences on affective responses, as these might also play crucial roles in how affective experiences are appraised. Consequently, teachers should improve their teaching effectiveness and develop their teaching models to determine which strategies benefit students' personal growth. Moreover, teachers could develop a series of learning groups outside the class as a form of extracurricular activity to encourage students to listen and study more. These ideas and questions might help teachers to determine the extent to which certain types of learning approaches can be used to motivate students to maximize their achievement. For instance, the following questions could be investigated. What strategies should music teachers use to encourage students to learn outside the classroom? What are the differences between teaching after-school classes and regular music classes? How do teachers empower students to think independently about active music engagement? How does a student–teacher relationship

become a partnership in learning and experiencing?

Additionally, music educators may offer practical applications and new directions for exploration in higher education research. Briefly, the acceptance of artistic practice as research is advocated by numerous researchers. For example, Cox (2013) advocated that conservatory students should participate in the thought processes and methods of artistic research. O'Neill (2013) described the multiple disciplinary links among different disciplines to overcome the isolation that exists in research, and Odena and Burgess (2015) also acknowledged that academic research could be used to help students to apply knowledge into real context future personal challenges.

5.3.3. Implications for administration in higher education

Colleges and universities in mainland China have long been under bureaucratic control and administrative powers, leading to a lack of freedom in teaching in the administration-centered system. On the basis of the current research, the following suggestions regarding this challenge are posited. First, university teachers and academics in music education should avoid intervention from administrative authority. Second, the sources of funding for music education, which have a considerable influence on student development, should be diversified to improve student learning in terms of reform and assessment. Finally, the expansion of technologies such as computer sequencers and projectors could facilitate

teaching and listening. In particular, high-quality audiovisual equipment helps students to critically reflect on sounds when they listen to music. Students would benefit from these resources, and new equipment would also enable teachers to further engage themselves in the use of technology for instruction.

In summary, pedagogy in music higher education faces challenges concerning music listening and learning. Regarding managing the current situations and difficulties encountered during music listening and learning, the results of this study imply that teachers should consider the following four suggestions. First, the direct instruction of affective responses should be encouraged in music education. Second, teachers should apply student-centered teaching approaches to enable students to help themselves, and not only complete tasks assigned by teachers. Third, to overcome difficulties and challenges, teachers should develop progressive teaching models when designing and implementing the aforementioned teaching strategies. Finally, appropriate teaching resources should be developed to further facilitate student learning, in which sufficient financial support is provided by authorities. These suggestions will facilitate the encouragement of the wider application of activities in music teaching, and may positively influence the future development of music-centered higher education in mainland China and Hong Kong.

5.4 Conclusions

The purpose of this study was to explore teachers' beliefs and pedagogies toward affective responses in music listening and learning. This research was based on a thorough review of the literature, and the entire study was divided into two phases. Phase I was a survey of the current situation of university teachers' beliefs and pedagogies, and Phase II two teachers' perspectives and strategies toward affective responses in music listening and learning were presented in the context of mainland China and Hong Kong. In general, the present study suggested that university music teachers in both mainland China and Hong Kong focus excessively on delivering knowledge to students.

The questionnaire on university teachers' beliefs and pedagogies toward affective responses during music listening and learning revealed five key findings: (a) a possible correlation exists between teachers' beliefs and pedagogies, suggesting that most teachers conduct lessons according to their beliefs, and that such beliefs remain highly consistent with their pedagogies; (b) teachers' gender, age, teaching experience, and type of university do not indicate or influence teachers' beliefs and pedagogies; (c) most teachers believe that affective responses can be nurtured and emphasize the importance of affective responses when listening to music; (d) imagination plays a vital role in music esthetics and the affective domain; and (e) teachers perceive the main difficulties involved in teaching to be a lack of

teaching experience regarding the nurturing of affective responses in their students, and that teachers' beliefs and pedagogies are influenced by traditional teaching approaches (i.e., discipline oriented training and the teacher-centered model). Although the two case studies suggested that the two teachers tended to focus on delivering knowledge, they recognized that motivating students to become engaged in learning is a crucial component in the affective domain. Mr. Men used a metaphorical approach and his imagination to encourage students to develop their ideas and have esthetic experiences based on what they have listened to. Dr Sun engaged students in different activities to motivate them to learn and listen both during and outsides class, and used cooperation and group work to create new patterns to foster musical growth in class.

Phase II explored what the teachers actually emphasized and the students' responses in class when they were listening to music, with the two cases studies used to investigate the influence of instructors' beliefs and pedagogies in nurturing students' affective responses. Although they agreed that affective responses can be nurtured and that the affective domain is critical in their teaching, teachers still paid more attention to cognitive responses than to affective responses. The two studies have revealed several influences that impact teachers' beliefs and pedagogies. The effects of influential social factors such as traditional culture, teaching models, a lack of relevant and sufficient teaching experiences, and the lack of higher education funding will increase in severity and restrict the development of high-quality

higher education. Therefore, improvements should be incorporated into future music teaching that consider students' interests and preferences, encourage multiple assessment approaches, and provide more student-centered approaches to stimulate students' motivations for learning.

In conclusion, music higher education currently focuses on music cognition and delivering knowledge. Decades of research are required to explore the connections between cognitive and affective responses. Future music higher education is expected to involve increased governmental support; teachers will learn from valuable overseas experiences, and great effort will be exerted to encourage students to develop a sense of ownership in music listening and learning. Furthermore, teachers can encourage students to explore listening preferences and learning interests related to worldwide music cultures to achieve a deeper understanding of how music influences both culture and the lives of students.

REFERENCES

Anderson, W. T. (2012). *The effect of mindful listening instruction on listening sensitivity and enjoyment* (Doctoral dissertation). Available from ProQuest Dissertations and Theses database.

Armour, K. (2011). *Sport pedagogy: an introduction for teaching and coaching.* New York: Routledge.

Aronoff, F. W. (1982). *Move with the music.* New York, NY: Turning Wheel Press.

Bagozzi, R. P., Gopinath, M., & Nyer, P. U. (1999). The role of emotions in marketing. *Journal of the Academy of Marketing Science, 27*(2), 184-206.

Bamberger, J. (1994). Coming to hear in a new way. In R. Aiello & J. A. Sloboda (Eds.), *Musical perceptions* (pp. 131–151). New York, NY: Oxford University Press.

Barrett, M. (2014). *Collaborative creative thought and practice in music.* New York, NY: Routledge.

Basu-Zharku, I. O. (2011). Effects of collectivistic and individualistic cultures on imagination inflation in eastern and western cultures. *Student Pulse Academic Journal, 3*(2), 35-49.

Belcher, J.D., & Haridakis, P. (2013). The role of background characteristics. *Music-listening motives, and music selection on music discussion communication quarterly, 61*(4), 375-396.

Belief, (2010). *Oxford of Dictionary in English*, p.158.

Berleant, A. (1991). *Art and engagement*. Philadelphia, PA: Temple University Press.

Bernard, R. (2009). Uncovering pre-service music teachers' assumptions of teaching, learning, and music. *Music Education Research, 1*(11), 111-124.

Berry, W. (1989). *Musical structure and performance.* New Haven, CT, and London: Yale University Press.

Biasutti, M. (2012). Teaching beliefs: a comparison between primary and secondary school trainee teachers. *Journal of Education for Teaching*, *38*(3), 231-244.

Biasutti, M. (2010). Investigating trainee music teachers' beliefs on musical abilities and learning: A quantitative study. *Music Education Research*, *12*(1), 47-69.

Bigand, E., Vieillard, S., Madurell, F., Marozeau, J., & Dacquet, A. (2005). Multidimensional scaling of emotional responses to music: The effect of musical expertise and of the duration of the excerpts. *Cognition and Emotion*, *19*(8), 1113–1139.

Blood, A.J., & Zatorre R. J. (2001). Intensely pleasurable responses to music correlate with activity in brain regions implicated in reward and emotion. *National Academy of Sciences of the United States of America, 98(20), pp.11818-11823.* doi: 10.1073/pnas.191355898

Boer, D., & Fischer, R. (2010). Towards a holistic model of functions of music listening across cultures: A culturally decentred qualitative approach. *Psychology of Music, 40*(2), 179-200.

Brattico, E., Brattico, P., & Jacobsen, T. (2009 –2010). The origins of the aesthetic enjoyment of music - A review of the literature. *Musicae Scientiae, Special issue,* 15–31.

Buck, R. (1999). The biological affects: A typology. *Psychological Review*, *106,* 301–336.

Buckley, J., Schneider, M., & Shang, Y. (2004). The effects of school facility quality on teachers retention in urban school districts, *Washington, D.C.: National Clearinghouse for Educational Facilities.*

Camp, M. W. (1992) Teaching piano: the synthesis of mind, ear and body. Garden, NY: Alfred Pub Co.

Cai, Q. (2000). Ershiyi Shiji gaodeng jiaoyu huhuan chuangxinxing jiaoshi [21 Century teacher in higher education]. *Journal of Chinese higher education, 4,* 78-80.

Cassirer, E. (1953). *An essay on man: An introduction to a philosophy to human culture.* New Haven: Yale University Press.

Caspersz, D. & Stasinska, A. (2015). Can we teach effective listening? An exploratory study. *Journal of University Teaching & Learning Practice, 12*(4), 1-15.

Clarke, E. (2005). *Ways of listening: an ecological approach to the perception of musical meaning.* Oxford, UK: Oxford University Press.

Cochran-Smith, M., & Lytle, S. L. (2009). *Inquiry as Stance: Practitioner Research in the Next Generation (Practitioner Inquiry Series).* New York, NY: Teachers College Press.

Colman, A. M., Sluckin, W., & Hargreaves, D. J. (1981). The effect of familiarity on preferences for surnames. *British Journal or Psychology*, 72, 363-369

Cooper, J. and Stevens, D. (2006) Journal keeping and academic work: four cases of higher education professionals. *Reflective Practice, 7*(3), 349–366.

Combs, A. W. (1982). Affective education or none of all. *Education leadership*, 495-497. Concordia Online Education. Retrieved from http://www.concordiaonline.net/

Copland, A. (1953). *What to listen for in music.* New York, NY: The New American Library.

Creech, A., Papageorgi, I., Duffy, C., Morton, F., Haddon, L., Potter, J., de Bézenac, C., Whyton, A., Himonides, E., and Welch, G. F. (2008). Investigating musical performance: commonality and diversity amongst classical and non-classical musicians. *Music Education Research, 10*(2), 215–234.

Creswell, J. W. (2015). *Educational research: planning, conducting, and evaluating quantitative and qualitative research*. Boston: Pearson.

Dai, D. C. (2001). *Yinyue jiaoyu zhanwang [Music Education Future]*. Shanghai: East Chia Normal University Press.

David，J. E. (1995). *Music matters: A new philosophy of music education.* Oxford, UK: Oxford University Press.

Deci, E. L. (1975).*Intrinsic motivation.* New York: Plenum.

Diaz, F. (2014). Listening and musical engagement: an exploration of the effects of different

listening strategies on attention, emotion, and peak affective experiences. *Application of Research in Music Education, 33*(2), 27-33. doi: 10.1177/8755123314540665

Dissanayake, E. (2006). Ritual and ritualization: Musical means of conveying and shaping emotion in humans and other animals. In S. Brown, & U. Volgsten (Eds.), *Music and Manipulation: On the social use and social control of music* (pp. 31–56). New York, NY: Berghahn Books.

Dissanayake, E. (2008). If music is the food of love, what about survival and reproductive success? *Musicae Scientiae, 12*, 169–195.

Dunn, R. E. (1997). Creative thinking and music listening. *Research Studies in Music Education, 8*(1), 42-55.

Dunn, R. E. (2006). Teaching for Lifelong, Intuitive Listening. *Arts Education Policy Review, 107*(3), 33-38.

Dunn, R. E. (2011). Contemporary Research on Music Listening: A Holistic View. In R. Colwell and P. Webster (Eds.), *The MENC Handbook on Music Leaning*, Volume 2: Applications (pp.3-60). New York: Oxford University Press.

Eaton, M. M. (1992). Teaching through puzzles in the arts. In B. Reimer & R. A. Smith (Eds.), *The arts education, and aesthetic knowing* (pp.151-168). 91 st Yearbook of the National Society for the Study of Education, Pt. 2. Chicago: University of Chicago Press.

Eble, K. E. (1988). *The craft of teaching (2nd Ed.)*. San Francesco: Jossey-Bass.

Eggen, P., & Kauchak, D. (2012). *Strategies and models for teachers: teaching content and thinking skills.* New York, NY: Person.

Ekkekakis, P., & Petruzzello, S.J. (2002). Analysis of the affect measurement conundrum in exercise psychology: IV. A conceptual case for the affect circumplex. *Psychology of sport and exercise, 3,* 35-63.

Ekman, P. (1972). Universals and cultural differences in facial expressions of emotion. In J. Cole (Ed.), *Nebraska symposium on motivation* (pp. 207–283). Lincoln: University of Nebraska Press.

Elizabeth, M. (2013). *On repeat: how music plays the mind.* Oxford, UK: Oxford University Press.

Elliott, D. J. (2005). Musical understanding, musical works, and emotional expression: implications for education. *Educational Philosophy and Theory, 37*(1), *93-103.*

Ellison, D., Moisseinen, N., Fachner, J., & Brattico, E. (2015). Affective Versus cognitive responses to musical chords: An ERP and behavioral study. *Psychomusicology: Music, Mind, and Brain, 25*(4), 423–434.

Forestier, K., & Crossley, M. (2015). International education policy transfer - borrowing both ways: the Hong Kong and England experience. *Compare: a Journal of Comparative and International Education, 45*(5), 664-685.

Fink, L.D. (2003). Creating significant learning experiences: an integrated approach to

designing college courses. San Francisco, CA: Jossey-Bass Publisher.

Fung, C. K. (1994). *Musicians' and non-musicians' preferences for world musics: relation to musical characteristics and familiarity* (Doctoral dissertation, Indiana University). Available from ProQuest Dissertations and Theses database.

Glover, J., & Ward, S. (2004). *Teaching Music in the primary School (2nd Edition)*. London and New York, Continuum.

Goldin, G., Rösken, B., & Törner, G. (2009). Beliefs – No longer a hidden variable in mathematical teaching and learning processes. In J. Maaß & W. Schlöglmann (Eds.), *Beliefs and attitudes in mathematics education* (pp.1-18). Rotterdam: Sense.

Green, L. (2001). *How popular musicians learn: a way ahead for music education*. London and New York, NY: Ashgate.

Gregory, A. H. & Varney, N. (1996). Cross-cultural comparisons in the affective response to music. *Psychology of Music, 24*(1), 47–52.

Gregory, A. H. (1997). The roles of music in society: The ethnomusicological perspective. In J. Hargreaves, & A. C. North (Eds.), *The Social Psychology of Music* (pp. 123–140). New York, NY: Oxford University Press.

Guan, J. (2013). *Zhongguo yinyue shenmei de wenhua shiye [Cultural perspectives in Chinese music aesthetics]*. Shanxi, China: Shanxi Normal University Press.

Gu, M. Y. (2000). What is facing Chinese higher education in the new century? In

Organisation for economic co-operation and development (Eds.), *Current issues in chinese higher education* (pp.9–12). Paris: Organization for economic co-operation and development.

Guo, S. (2012). *Yishu jiaoyu lun [Theory of Arts Education]*. Guangzhou, China: Jinan University Press.

Han, Y. J. (2016). Expanding music listening experience through drawing. *General Music Today, 29* (3), 12-18. doi: 10.1177/1048371315622005

Hanna, W. (2007). The New Bloom's Taxonomy: Implications for Music Education. *Arts Education Policy Review, 108*(4), 7-16.

Hargreaves, D. J. (1986). *The developmental psychology of music.* Cambridge: Cambridge University Press.

Hargreaves, D. J., & North, A. C. (1999). The functions of music in everyday life: Redefining the social in music psychology. *Psychology of Music, 27*(1), 71–83.

Hargreaves, D. J., MacDonald, R. A. R., & Miell, D. E. (2005). How do people communicate using music? In D. E. Miell, R. A. R. MacDonald, & D. J. Hargreaves (Eds.), *Musical communication* (pp. 1–25). Oxford, UK: Oxford University Press.

Hargreaves. D. J., Hargreaves, J. J., & North, A. C. (2012). Imagination and creativity in music listening. In D. J. Hargreaves, D. E. Miell, & R. A. R. MacDonald (Eds.), *Musical imaginations* (pp. 156–172). Oxford, UK: Oxford University Press.

Harrow, A. J. (1972). *A taxonomy of the psychomotor domain.* New York, NY: David McKay Co.

Hauenstein, A. D. (1998). *A conceptual framework for educational objectives: A holistic approach to traditional taxonomies*. Lanham, MD: University Press of America.

Hayhoe, R., & Zhong, W. (1995).Universities and science in China: New visibility in the world community. In A. H. Yee (ed.), *East Asian higher education: traditions and transformations* (pp. 122–134). Oxford, UK: Oxford Pergamon.

Hegel, G. W. F. (translated by Know, T. M) (1975). *Aesthetics: Lectures on fine art*. Oxford, UK: Clarendon Press.

Ho, W. C. & Law, W. W. (2009). Sociopolitical culture and school music education in Hong Kong. *British Journal of Music Education, 26*(2), 1-17.

Hodges, D. A., & Sebald, D. C. (2011). Music in the human experience*: an introduction to music psychology*. New York, NY: Routledge.

Hofstede, G. (2001). *Culture's consequences: comparing values, behaviors, institutions and organizations across cultures, (2nd ed.)*. Thousand Oaks, CA: Sage.

Hoffer, C. (2012). *Music Listening Today (with 2 CD Set) (5th Edition).* Publisher: Cengage Learning.

Hong Kong University Grants Committee (2010). Aspirations for the higher education system in Hong Kong.

Hu, W. (2016). Duice yanjiu yu fei duice yanjiu [Policy and non-Policy]. *Jounral of Wenhui, 11*(6), 12-16.

Hunter, P. G., Schellenberg, E. G., & Schimmack, U. (2010). Mixed affective responses to music with conflicting cues. *Cogn Emotion, 22*, 327–352.

Izabela, S. (2010). Conception of learning outcomes in the Bloom's taxonomy affective domain. *Quality of Higher Education, 7*, 37-59.

Izard, C. E. (1977). *Human emotions.* New York, NY: Plenum.

Izard, C. E. (1993). Four systems for emotion activation: Cognitive and Noncognitive processes. *Psychological Review, 100*, 68–90.

Jeaneane, D., & Fowler, B. (2008). *Chinese religions: beliefs and practices.* Brighton, England: Sussex Academic Press.

Jeanneret, N. (1997). Model for developing preservice primary teachers' confidence to teach music. *Bulletin of the Council for Research in Music Education, 133*, 37-44.

Jourdain, R. (1997). *Music, the brain, and ecstasy: How music captures our imagination*. New York, NY: HarperCollins.

Juslin, P. N., & Laukka, P. (2004). Expression, perception, and induction of musical emotions: A review and a questionnaire study of everyday listening. *Journal of New Music Research, 33*(3), 217–238.

Juslin, P. N., & Västfjäll, D. (2008). Emotional responses to music: The need to consider

underlying mechanisms. *Behavioral and Brain Sciences, 31,* 559–75.

Juslin, P. N., & Sloboda, J. A. (2010). *Handbook of music and emotion: theory, research, applications*. Oxford, UK: Oxford University Press.

Kerchner, J. (1996). Perceptual and affective components of the music listening manifested in children's verbal, visual, and kinesthetic representations (Doctoral dissertation, Northwestern University). Available from ProQuest Dissertations and Theses database.

Kerchner, J. (2014). *Music across the senses: listening, learning, and making meaning*. New York, NY: Oxford University Press.

Kivy, P. (1991). *Music alone: philosophical reflections on the purely musical experience*. New York, NY: Cornell University Press.

Khan, S., & VanWynsberghe, R. (2008) Cultivating the Under-Mined: Cross-Case Analysis as Knowledge Mobilization. *Forum: qualitative social research, 9*(1), 1-15.

Koelsch, S. (2012). *Brain and music.* London, UK: Wiley-Blackwell.

Krathwohl, D. R., Bloom, B.S., & Masia, B. B. (1964). *Taxonomy of educational objectives: Handbook II: The affective domain*. New York, NY: McKay.

Langer, S. K. (1955). Feeling and form; a theory of art developed from philosophy in a new key. *Journal of Philosophy, 52*(11), 291-296.

LaRue, J., LaRue, M.G., & Parisi, S. (2011). *Guidelines for style analysis: expanded second*

edition with models for style analysis, a companion text. Harmonie: Harmonie Park Press.

LeDoux, J. (2002). *Synaptic self*. New York, NY: Viking/Penguin.

Lee, M. (2014). Hong Kong higher education in the 21st century. *Hong Kong Teachers' Centre Journal, 13*, 15-33.

Leung, B. W. (2004). Equipping in-service music teachers to undertake creative music-making activities in Hong Kong secondary schools: Implications for teacher education. In P. M. Shand (Ed.), *Music education entering the 21st century* (pp. 117-121). Nedlands: International Society for Music Education.

Liao, Y. L., & Zhou, X. F. (2009). Gaodeng jiaoyu jiegou xiangguan wenti ji duice yanjiu [Research in higher education and policy]. *Journal of Teach Education, 14*, 23-24.

Liu, L. (2006). Zhongguo yinyue meixue [Chinese music aesthetics]. Taipei: Wenjin.

Louis, B. E. (1985). *The effect of movement-based instruction on the aural perception skills of first and third graders*. Indiana, IN: Indiana University Press.

Ma, J. (2012). The role of music class in general education. *The Seminar of Current Arts Education, 12*, 21-22.

Marzano, R.J. (2007). *The art and science of teaching: a comprehensive framework for effective instruction*. Alexandria, VA: Association for Supervision & Curriculum Development.

McClelland, J. (2009). The Place of Modeling in Cognitive Science. *Cognitive Science Society, 1*, 11–38.

McDermott, V. (1972). A conceptual musical space. *Journal of Aesthetics and Art Criticism, 30*(4), 489-494.

Menon, V., & Levitin, D. J. (2005). The rewards of music listening: Response and physiological connectivity of the mesolimbic system. *NeuroImage, 28*(1), 175–184.

Meyer, L. B. (1956). *Emotion and meaning in music*. Chicago: University of Chicago Press.

Miranda, D. (2013). The role of music in adolescent development: Much more than the same old song. *International Journal of Adolescence and Youth, 18*, 5–22.

Ministry of Education, PRC. (2015). *Guowuyuan kaiqi yishu kecheng [Recommendations on improving and enhancing aesthetic education*]*",*Retrieved from: http://www.moe.gov.cn/jyb_xxgk/moe_1777/moe_1778/201509/t20150928_211095.html

Ministry of Education, PRC. (2016). *Kaiqi yishu kecheng tigao shenmei [Artistic curriculum aims to enhance aesthetic education and quality]* Retrieved from: http://mp.weixin.qq.com/s?__biz=MzA5NjY4NTEyNQ==&mid=404884709&idx=1&sn=f26b829203c2e8fe015c8394666f3997&scene=5&srcid=05192rfD4VRzLNichnfVwIXz#rd

Morinville, A., Miranda D., & Gaudreau P. (2013). Music listening motivation is associated

with global happiness in Canadian late adolescents. *Psychol. aesthet. creat. Arts, 7*, 384–390.

Mursell, J. L., & Glenn, M. (1931). *The psychology of school music teaching.* New York, NY: Silver Burdett Company.

Newman, J. H. (1996). *The idea of a university.* New York, NY: Yale, Vail Ballou Press.

North, A. C., Hargreaves, D.J., & Hargreaves, J. J. (2004). Uses of music in everyday life. *Music Perception, 22*(10), 41-77.

Odam, G. (1995). *The sounding symbol - music education in pedagogy.* Cheltenham: Nelson Thornes.

Odena, O., & Burgess, H. (2015). How doctoral students and graduates describe facilitating experiences and strategies for their thesis writing learning process: a qualitative approach. *Studies in higher education, 17* (2), 1-19, doi: 10.1080/03075079.2015.1063598

Oehrle, E. (1979). A review: Miriam Cecelia Glennon: Carl Rogers' theory of facilitation as a basis for the preparation of student teachers in music education. In J. Barrett (Ed.), *Bulletin of the Council for Research in Music Education* (pp.148-150). The Eighth International Seminar on Research in Music Education. Illinois, U.S.: University of Illinois Press on behalf of the Council for Research in Music Education.

O'Neill, B. (2004). *Listening spaces: audiophiles, technology and domestic music listening.*

Paper presented at the Sounding Out 2 - An International Symposium on Sound in the Media. "An International Symposium on Sound in the Media", Dublin, Germany. Abstract retrieved from http://arrow.dit.ie/aaschmedcon/2/

O' Neill, S. A. (2013). Complicated conversation: creating opportunities for transformative practice in higher education music performance research and pedagogy. In Harrison, S. D. (Ed.), *Research and research education in music performance and pedagogy* (pp. 169-178). Switzerland: Springer.

Pedagogy, (2010). *Oxford of Dictionary in English*, p.1367.

Response, (2010). *Online Oxford Dictionary,* Retrieved from http://www.oxforddictionaries.com/

Peterson, E. M. (2006). Creativity in music listening. *Arts Education Policy Review, 107*(3), 15-21.

Peretz, I., & Zatorre, R. J. (Eds.). (2003). *The cognitive neuroscience of music.* Oxford, UK: Oxford University Press.

Pratt, G. (1990). *Aural awareness: principles and practice.* Milton Keynes, Philadelphia: Open University Press.

Qin, R. M. (2009). *The outline of core classes in higher education for musicians.* Shanghai: Shanghai Education Publishing House.

Qi, Y., & Chen, Y. (2000). Diversification of sources of funding and innovation in

management methods in Chinese universities. In Organisation for Economic Cooperation and Development (Eds.), *Current issues in Chinese higher education.* doi:10.1787/9789264188686-en

Race, P. (2007). *The lecturer's toolkit a practical guide to learning, teaching & assessment.* London: Kogan Page.

Radocy, R. E., & Boyle, J. D. (2012). *Psychological foundations of musical behaviour: (5th ed.)*. Publisher: Charles C Thomas Pub Ltd;

Ramsden, P. (2003). *Learning to Teach in Higher Education.* New York: Routledge.

Randles, C. (2016, June 5). Why music lessons need to keep up with the times? [Web log post]. Retrieved from http://www.huffingtonpost.com/the-conversation-us/why-music-lessons-need-to_b_10314552.html

Reimer, B. & Wright, J. E. (Eds). (1992). *On the nature of musical experience.* Niwot, CO: University Press of Colorado.

Reimer, B. (2003). *A philosophy of music education: Advancing the vision (3rd Edition)*. Boston, Mass.: Pearson.

Rentfrow, P. J., & Goldberg, L.R. (2011). The structure of musical preferences: a five-factor model. *Journal of Personality and Social Psychology, 100*(6), 1139–1157.

Rodriguez, C. X. (2014). Music listening spaces. In J. Barrett & P. Webster (Eds.), *The*

musical experience: Rethinking music teaching and learning (pp.88.-102). Oxford: Oxford University Press.

Rogers, C. R. (1983). *Freedom to Learn.* Columbus, OH: Merrill.

Rose, E. A., & Parfitt, G. (2007). A quantitative analysis and qualitative explanation of the individual differences in affective responses to prescribed and self-selected exercise intensities. *Journal of Sport & Exercise Psychology, 29*, 281–309.

Ruhm, H. B., & Cooper, W. A. (1963). Some factors that influence pure tone delayed auditory feedback. *Journal of Speech and Hearing Research, 13*, 153-167.

Ryan, R. M., & Deci, E. L. (2000). Intrinsic and extrinsic motivations: Classic definitions and new directions. *Contemporary Educational Psychology, 25*, 54-67.

Schiefele, U. (2009). Situational and individual interest. In K. Wentzel & A. Wigfield (Eds.), *Handbook of motivation at school* (pp.197-222). New York, NY: Routledge.

Schunk, D. H. (2012). *Learning theories: an educational perspective* (6th Edition). Boston, Mass.: Pearson.

Song, Y. (2011). The function of imagination in music listening. *Journal of Chinese Education and Vocation, 7*(30), 11-16.

South China Normal University (2000). *Handbook of Undergraduate.* Guangzhou: South China Normal University Press.

Schippers, H. (2010). *Facing the music: shaping music education from a global perspective.*

Oxford: Oxford University Press.

Simpson, J. S. (1966). *The classification of educational objectives, psychomotor domain.* Office of Education Project No. 5-85-104. Urbana, IL: University of Illinois.

Stake, R. E. (2006). *Multiple case study analysis.* New York, NY: Guilford Press.

Sun, D. (2014). Peiyang yinyue xiangxiang li [Nurturing music imagniation].*Yinyue shilong [Journal of Discussion of Music History]*, *10*(15), 19-23.

Tait, M. J., & Haack, P. (1984). P*rinciples and processes of music education: New perspectives.* New York, NY: Teachers College Press, Columbia University.

Thrasher, A. R. (1980). *Foundations of Chinese music: a study of ethics and aesthetics.* London: University Microfilms International.

Tien, A. (2015). *The Semantics of Chinese Music: analyzing selected Chinese musical concepts*. Amsterdam, Philadelphia: John Benjamins Publishing Company.

Ting, K. F. (1998). Measuring teaching quality in Hong Kong's higher education: Reliability and validity of student ratings. In J. James (Eds.), *Quality in teaching and learning in higher education* (pp. 46-54). A collection of refereed papers from the first conference on quality in teaching and learning in higher education.

Turner, M. (1996). *The literary mind*. New York, NY: Oxford University Press.

Wang, C. (2010). *The aesthetics of the universal union of man and nature: The combination of emotions and setting as influences upon traditional Chinese music*. Beijing: Central

Conservatory of Music Press.

Webster, P. (1992). Research on creative thinking in music: The assessment literature. In R. Colwell (Eds.), *Handbook of research on music teaching a learning* (pp. 266-280). New York, NY: Schirmer Books.

Webster, P., & Richardson, C. P. (1993). Asking children to think about music. *Arts Education Policy Review, 94*, 7–11.

Weiner, B. (1992). Motivation from an attributional perspective and the social psychology of perceived competence. In A. Elliot & C. Dweck (Eds.), *Handbook of competence and motivation* (pp.73-84). New York: Guilford Press.

Wong, M. (2011). Social control and political order: decolonisation and the use of emergency regulation in Hong Kong. *Hong Kong Law Journal, 42*, 78-81.

Wright, C. (2013). *Listening to Music (with Introduction to Listening CD) (7th Edition).* St. Paul, Minn.: Cengage Learning.

Xie, J. X., & Leung, B. W. (2011). Students' motivation to study music: The mainland China context. *Research Studies in Music Education, 33*(1), 283-296.

Ye, L. (2007). *Xin Jichu Jiaoyu Lun [Theory of Fundamental Education]*. Beijing, China*: Educational Science Publishing House*.

Yoon, H. G. (2016). Preservice elementary teachers' beliefs about nature of science and constructivist teaching in the content-specific context. *Eurasia Journal of*

Mathematics, Science & Technology Education, 12(3), 457-475.

Yuan, Z. (2004). *Zhongguo* dangdai jiaoyu lilun [Chinese Contemporary Education Theory]. Beijing, China: Beijing Normal University Press.

Yu, P.-T., Lai, Y.-S., Tsai, H.-S., & Chang, Y.-H. (2010). Using a multimodal learning system to support music instruction. *Educational Technology & Society, 13*(3), 151–162.

Zentner, M., Grandjean, D., & Scherer, R. K. (2008). Emotions Evoked by the Sound of Music: Characterization, Classification, and Measurement. *Emotion, 8*(4), 494 – 521.

Zhang, Q. (2004). *Yinyue meixue [Music Aesthetics]*. Shanghai, China: Shanghai Conservatory Press.

Zhang, X., & Xu, H. (2010). Internationalization: A challenge for China's higher education. In Organization for economic co-operation and development (Eds.), *Current issues in Chinese higher education* (pp.9–12).

Zorn**,** J**.** D. (2006). *Listening to Music (5th Edition)*. Upper Saddle River, N.J.: Pearson.

APPENDIX

APPENDIX A: Chinese Version of the Questionnaire

中国（大陆）地区高校课程中本科生音乐聆听中的情感培养

（调查对象为大陆高校教师）

各位老师大家好！

非常感谢各位能够参与这次的问卷调查!本次调查的主要目的是为了了解中国（大陆）地区的本科生在教师的指导下对音乐聆听的情感反应的培养与发展。各位老师对学科中音乐的聆听部分有自己的独到理解和认识，并在实际的运用有着深刻的体会，大家对音乐聆听能力的培养和聆听中情感反应对于大学生的全面发展和音乐素质的提高有着重要的影响。此次问卷采用不记名方式作答，大家的反馈在未得到各位的允许之前绝不会向第三方透漏，并且此次问卷的调查结果仅供学术研究，不会用作任何商业用途，希望大家能够如实表达自己的意见。如有需要可以影印给其他贵校的教师，本问卷之版权，未经许可，不得转载。再次感谢各位老师的帮助与配合！

甲部：教师的基本信息

请圈出适当的答案

1. 性别：□ 男 □女
2. 年龄：□ 30 或以下 □ 31—40 □ 41-50 □ 51-60
3. 教育（请圈出您的最高学位）
   □ 学士学位 □ 硕士学位 □ 博士学位
4. 职称级别 □ 教授 □ 副教授 □ 讲师 □ 助教
5. 您的教学经验（包括本年度）：_____年
6. 您现在任教的课程 _____课
7. 您所任教的大学类型 □ 专业音乐（艺术）院校 □ 非专业音乐（艺术）院校

乙部：音乐教学环境的评估

请圈出适当的数字，以表达对下列各项意见

（1-非常不同意； 7-非常同意）

教学	8.教学设备齐全，我可以使用多媒体来教学	1	2	3	4	5	6	7
	9.我对各种教学仪器、设备运用熟练	1	2	3	4	5	6	7

环境	10.课堂比较安静，聆听音乐中不会受到外界环境的干扰	1	2	3	4	5	6	7
	11.我在组织课堂中允许学生之间进行交流	1	2	3	4	5	6	7

丙部：音乐聆听中教师的态度和实际采用的教学法

以下全部是有关教师教学法对音乐聆听部分的描述，请根据自己的实际教学经验和教学状况圈出与之相符的数字

（1-非常不同意； 7-非常同意）

	描　　述	1-非常不同意-7 非常同意						
音乐教学	12. 我会按照教材中提到的音乐曲目作为音乐聆听的材料	1	2	3	4	5	6	7
	13. 我在备课中会考虑到学生们的兴趣来为他们选择音乐聆听的内容（风格、题材等）	1	2	3	4	5	6	7
	14. 我会在课堂中引导学生，并且在需要的时候给与示范与帮助	1	2	3	4	5	6	7
	15. 我在授课的同时还学习一些有关管理课堂的技巧来确保学生的学习效率	1	2	3	4	5	6	7
	16. 我会培养学生在音乐聆听中认知、情感、肢体运动的整体反应	1	2	3	4	5	6	7
	17. 我会把音乐内容与相关的背景文化联系起来，来加强学生的情感教育	1	2	3	4	5	6	7
	18．我认为联想和想象可以帮助学生的进入音乐世界	1	2	3	4	5	6	7
	19.聆听音乐中我会引导学生关注声音的振动、密度、连与断、音调等	1	2	3	4	5	6	7
	20．聆听音乐中我会引导学生关注乐曲的和声、曲式、调式、节奏、结构等	1	2	3	4	5	6	7
	21. 聆听音乐中我会引导学生关注乐曲的声音色彩、变化、旋律走向等	1	2	3	4	5	6	7
	22. 聆听音乐时我会引导学生产生联想	1	2	3	4	5	6	7
	23. 聆听音乐中（之后）我会鼓励学生分析、定义、比较、分辨音乐中所涉及的元素和内容	1	2	3	4	5	6	7
	24. 聆听音乐中（之后）我会让学生积极去想象、感觉、探索、发现、音乐中所有的内容	1	2	3	4	5	6	7
	25．聆听音乐中，我会引导学生随着音乐的起伏变化以增加对音乐（情感）的体验	1	2	3	4	5	6	7
	26. 聆听音乐中我会鼓励学生以小组讨论的方式进行讨论和交流	1	2	3	4	5	6	7

27.课堂中，我和学生进行互动交流一起讨论音乐聆听中（后）的感受和反应	1	2	3	4	5	6	7
28.我在课前制定课程目标时考虑到学生的需要和兴趣方向	1	2	3	4	5	6	7
29.我通常在播放音乐前强调聆听的重点	1	2	3	4	5	6	7
30.上课中我会及时排除外界环境因素对音乐聆听的干扰	1	2	3	4	5	6	7
31.课堂中我会和学生进行互动，给予意见和反馈	1	2	3	4	5	6	7
32.课后我会布置作业并且定期考核学生聆听的能力	1	2	3	4	5	6	7
33.我会把学生的情感(情绪、感知、态度)反应作为考核的一部分	1	2	3	4	5	6	7
34. 试卷中音乐聆听部分主要是考察学生的音乐知识的掌握和内容的理解	1	2	3	4	5	6	7
35. 我认为聆听音乐为了让学生与他人进行分享，讨论自己对音乐的感受和理解	1	2	3	4	5	6	7
36. 我认为聆听音乐是为了让学生发现自我喜欢的音乐种类和类型	1	2	3	4	5	6	7
37. 我认为聆听音乐为了让学生在音乐中表达与释放	1	2	3	4	5	6	7
38. 我认为聆听音乐为了让学生更好地有音乐体验和感触	1	2	3	4	5	6	7
39. 我认为聆听音乐为了让学生更好地学到和掌握音乐知识	1	2	3	4	5	6	7
40. 我认为聆听音乐为了增加音乐曲目的积累，更多的接触音乐风格与题材	1	2	3	4	5	6	7
41. 我认为聆听音乐是为了让学生养成良好的聆听习惯	1	2	3	4	5	6	7
42. 我认为养成音乐聆听的习惯可以丰富学生的音乐生活	1	2	3	4	5	6	7

丁部：以下三条开放式的简答题目(选答)

1. 在音乐聆听中是否可以有效的培养学生的音乐情感？如有，请详述之。 您对情感反应有何见解？请解释说明

2. 您认为有哪些因素影响您的教学 ？（包括您对音乐教育的见解和对教学法的看法）如有，请详述之。

3. 在培养大学生在聆听音乐的情感反应过程中会有哪些困难？您认为在教学上做哪些调整能够有利于培养学生的情感反应和增加他们对音乐的理解？请说明原因

完

衷心感谢您的帮忙！

APPENDIX B: English Version of the Questionnaire

QUESTIONNAIRE ON MUSIC
IN MAINLAND CHINA & HONG KONG HIGHER EDUCATION

This questionnaire attempts to gain information and opinions from music teachers about affective responses toward music listening in mainland China and Hong Kong higher education, it also survey the current situation of teaching beliefs and pedagogy towards music teaching in class. Please answer all of the following questions to the best of your responses. Place circle or highlight in the appropriate box to indicate your answer.

Part I The Music Teacher

Please circle or highlight accurate details for the following questions.

1. Sex (circle): Male Female

2. Age in years (circle):

a) 30 or under b) 31-40 c) 41-50 d) 51-60

3. Education: (Please circle your highest qualification only.)

a) Bachelor degree b) Master degree c) Doctor degree d) Others (please specify) :

4. Position: (Please circle your highest qualification only.)

a) Professor b) Associate Professor c) Assistant Professor d) Lecturer

5. How many years have you taught music in higher education (include this year)?

_____year (s)

6. Number of subjects you are now teaching (including music): _____

7. What types of universities are you working in

a) Music department of normal university b) Conservatory c) Others

Part II Learning environment

Please circle or highlight accurate details for the following questions.

（1-strongly disagree；7-strongly agree）

8. I can use multi-media and digital device for teaching	1	2	3	4	5	6	7
9. I am familiar with multi-media and digital device for teaching	1	2	3	4	5	6	7
10. I can keep a quiet classroom environment for teaching	1	2	3	4	5	6	7
11. I allow students to discuss each other	1	2	3	4	5	6	7

Part III: Teachers' beliefs and teaching strategies

Please circle or highlight accurate details for the following questions.

（1-strongly disagree；7-strongly agree）

12. I can choose music listening pieces based on textbook	1	2	3	4	5	6	7
13. I can consider students' musical interests	1	2	3	4	5	6	7
14. I can guide students and give some examples	1	2	3	4	5	6	7
15. I can consider teaching skills of classroom management	1	2	3	4	5	6	7
16. I can nurture students' cognitive, affective and psychomotor response during music listening	1	2	3	4	5	6	7
17. I like to consider connection between students' educational backgrounds and local culture	1	2	3	4	5	6	7
18. I think imagination that guide students into listening	1	2	3	4	5	6	7
19. I can guide students focus on sound vibration, density, tune	1	2	3	4	5	6	7
20. I can guide students focus on harmony, form, rhythm, cadence	1	2	3	4	5	6	7
21. I can guide student focus on melody line, changes and color	1	2	3	4	5	6	7
22. I can emphasize the importance of imagination	1	2	3	4	5	6	7
23. I can encourage students to analyze, define, compare music elements after listening	1	2	3	4	5	6	7
24. I can encourage students to experience, explore music elements after listening	1	2	3	4	5	6	7
25. I can guide students engage music along with melody	1	2	3	4	5	6	7
26. I can encourage students for discussion collaboratively	1	2	3	4	5	6	7
27. I can discuss with students during class	1	2	3	4	5	6	7

28. I can consider students' preference and need when making a class plan	1	2	3	4	5	6	7
29. I usually emphasize the important points before listening	1	2	3	4	5	6	7
30. I can prevent interference during music listening	1	2	3	4	5	6	7
31. I can interact with students and some comments	1	2	3	4	5	6	7
32. I can give assignments after class and examine students' listening skills regularly	1	2	3	4	5	6	7
33. I can put students' emotional response and attitudes into consideration	1	2	3	4	5	6	7
34. I think examination focus on music knowledge and understanding	1	2	3	4	5	6	7
35. I think listening to music enable students sharing their experiences with their peers	1	2	3	4	5	6	7
36. I think music listening enable students find their favorite music listening pieces	1	2	3	4	5	6	7
37. I think music listening enable students have self-expression	1	2	3	4	5	6	7
38. I think music listening enable students have more experiences	1	2	3	4	5	6	7
39. I think music listening is to get music knowledge	1	2	3	4	5	6	7
40. I think the purpose of listening is to get more repertoire	1	2	3	4	5	6	7
41. I think listening music enable students have a good listening habits	1	2	3	4	5	6	7
42. I think good listening habit rich students' lives	1	2	3	4	5	6	7

Part IV Other Comments

43. Do you think affective responses can be nurtured? Are there any effective strategies that you find useful in your own teaching? If yes, please describe these activities.

_____

_____

_____

_____

44. In your opinion, what factors could influence your pedagogy toward affective responses in music teaching and learning?

_____

_____

_____

45. In your opinion, do you think students engage themselves into music listening in class? If not, what are the major difficulties of listening for music majors?

_____

_____

_____

Appendix C: Invitation Letter for Music Teachers to Respond to the Questionnaire

尊敬的各位老师：

本人为香港教育学院的一名在读博士生，现在正进行一项关于“高校课程中本科生音乐聆听中的情感培养”的研究。为了获得数据资料现在寄上一份问卷，希望各位老师百忙之中抽时间填写，并使用邮件回复或者邮寄。希望借此研究推进了解当今高校音乐教师的教学法的情况以及老师对音乐聆听和促进本科生学习的态度及方向，并提出建议。如蒙各位老师帮助，不胜感激！

感恩！祝福！
此致 敬礼
苏 燕
2015 年 5 月 20 日星期三

---

20 th May, 2015

Dear instructors or professors:
I am a postgraduate student in Hong Kong Institute of Education and am writing to ask for your support for a research of “University teachers’ beliefs and pedagogy toward affective response during music listening and teaching in mainland China and Hong Kong”. This study will focus on the present situation of music teachers’ beliefs and pedagogy towards affective responses in music listening and learning. It is hoped that this study could help the development of the music education in mainland China and Hong Kong through the survey and recommendations according to the results. Thus your assistance and support will be much appreciated! I am looking forward your reply as soon as possible.

Thank you very much

Best wishes

SU YAN

Appendix D: Invitation Letter to Invite the Interviewees

SU YAN
Postgraduate
Department of Creative Arts
Hong Kong Institute of Education

Dr Sun Ming /Mr. Men
Associate Professor, Department of Creative Arts
Hong Kong Institute of Education
5 May, 2015
Dear Dr Sun/Mr. Men

Invitation for an interview in a research project

I write to cordially invite you to participate in a structured interview with me for a research project with the topic: "University teachers' beliefs and pedagogy toward affective response during music listening and teaching in mainland China and Hong Kong".

Music listening occupies a central part of music studies at all levels. Teachers have been designing teaching that emphasizes on students' cognitive responses with limited connection to the affective domain during music listening. Undergraduate music majors may possess a strong desire to choose their preferred musical pieces for listening exercises, but they have little interest in those chosen by their teachers. It is, therefore, essential to explore the relationship between teachers' beliefs and their pedagogies in class, as accompanied by their affective responses to understanding musical involvement during formal music listening.

As you are one of the music educators in Hong Kong, I would like to ask you some questions concerning music listening and teaching in music education. I will email you later to ask for your kind acceptance for the invitation and make an appointment with you. For further details, please feel free to email me s1111012@s.ied.edu.hk or 56883351. I look forward to receiving your reply and thank you for your kind assistance in advance.

Yours sincerely,

_____

SU YAN

Appendix E: Question List used in the Semi-Structure Interviews

Introduction

The semi-structured interviews aim to review the present teachers' syllabus，textbook and teaching target in their course. They also act as an instrument to enquire teachers' perspectives towards affective response in music listening, students' respond in class and the future suggestions in Hong Kong and mainland China, as well as the approaches and ways of teaching in their classes. Respondents are invited to provide their knowledge and personal opinions concerning the captioned matters. However, they have the rights to choose the questions to answer and to stop the interview whenever they like.

All the questions are open-ended, the interview will be recorded by a recorder and a transcript of the conversation will be transcribed from the audio recording. Before writing the report, the transcript will be sent to the respondents for confirmation and the respondents are invited to check the transcript carefully to ensure that it is an accurate reflection concerning their view/opinions to each of the questions.

I. Questions on perspectives towards the affective responses during music listening

1. Do you agree with that affective responses could be nurtured? If you agree with that affective responses could be nurtured it is possible, what is your perspectives toward the *affective response*?

a) If not, why not?

b) If yes, why and how could this be done without affective responses

2. What are your opinions toward affective responses is it relate to aesthetic or emotional responses? What the differences among of them?

3. What do you believe would be a suitable balance between the affective responses and cognitive responses in terms of music teaching and learning?

II. Questions on considerations in pedagogy adoption and assessment methods

1. In what ways do you normally prepare for your teaching (i.e. teaching target, textbook selection)? For example, do you prepare different listening materials or learning resources to generate ideas before your class?

2. What strategies do you used during your teaching for students' learning? And how do you evaluate students' responses? Is it useful for your teaching?

3. What factors influence your beliefs and pedagogies during your teaching? For example,

a) personal characteristics: personality, working habit, etc

b) social environment: cultural, classroom environment, students' performance

c) have any other factors

III. Questions on teaching and the major difficulties in their teaching

1. What factors contains your teaching during class? For example,

a) teaching resources/ equipment

b) students' abstrpedagogy

c) funding support

2. How do you deal with the difficulties you encountered?

a) solutions/ strategies

b) find assistances

IV. Questions on attitudes towards building an learning environment

1. How do you build a learning environment? What difficulties do you need to overcome? e.g.

a) interpedagogy between teacher and students

b) harmony class environment

c) improvement on pedagogy

2. In what ways can they deal with the problems?

Appendix F: Transcript of the Interview with Mr. Men

The interview be recorded by a tape recorder and a transcript of the conversation will be transcribed from the audio recording. The respondents are invited to check the transcript carefully before writing the report to provide a comprehensive answer to each of the questions.

The questions are categorized into four aspects, namely, (1) perspectives concerning affective responses, (2) considerations in pedagogy adoption & assessment methods by two teachers, (3) influences upon your beliefs and pedagogies during your teaching (4) a learning environment. Both of two teachers wish to express his gratitude to all and would like to make an contribution to this research.

Four dimensions included in the interview are as follows:

I. Question on teachers' perspectives concerning affective responses during music listening

Researcher: Do you agree with that affective responses can be nurtured? If you agree that affective responses could be nurtured it is possible, what is your perspectives toward the affective response? a) If not, why not? b) If yes, why and how this can be done?

Mr. Men: I think affective responses can be nurtured, it is an important component in students' listening and learning. Motivating students engaged themselves in listening or learning, and enable students actually like and interested in music rather than meet the learning outcomes or scores, it might be affective responses will enhanced and nurtured. But the affective responses refer to that music unifies hearts in shared enjoyment and expression, also music serves the function of joining people together in harmony.

Researcher: What is your understanding of affective responses, are they relate to aesthetic or emotional responses?

Mr. Men: Music listening is one of the important part in music history, lots of repertoire and prominent music pieces are needed to present along with delivering knowledge. However, aesthetic experience should be emphasized when do music appreciation, National Policy has been emphasized aesthetic education since 2000 from primary to higher music education. I intended to combine the affective response with the aesthetic response because the term Affektenlehre (Doctrine of affections) appeared in Baroque period which reflected the aesthetic value. It means the organized manipulation of keys, rhythm, rhetorical figures…… so I think the aesthetic response should be mentioned as well as aesthetic properties and aesthetic value when discussed an aesthetic response. Besides, since classical composers during the Baroque era were successful with advanced mastery of all elements of composition, and the aesthetics of classical music has focused on aesthetic content such as relationships between music and our inner experience, the temporal nature, and the tradition of tonal harmony, therefore, I think when talked classical music we should emphasis the aesthetic response.

Researcher: Why do you think affective responses relate to aesthetic experience?

Mr. Men: Aesthetic experience is incorporated in the purpose of listening that enables students to enjoy themselves in music. Briefly, I think aesthetic experience processed in cognition and perception, which served as an experience of sound. I am emphasizing on aesthetic experiences since classical music as an art form that enables it to connect with our inner life. I know to develop fully necessary for aesthetic interpretation is hard work, rather than hearing something but it is a transduction of the acoustical signal into a mental representation, and then our brain gives some response to direct us to get attentions. It might be few students can be expected to develop the required aesthetic experiences. Additionally, the aesthetic experience comprises the audible musical structure and additional attendant qualities such as timbre, dynamics, and vibrato, which is the object of appreciation that produces experiences of aesthetic value. Each listener's background, attitudes, perceptions so widely varied, there is never a universal explanation for such a subjective experience. The term Affektenlehre, I am not sure if my pronunciation is right, it appeared in Baroque period which reflected the aesthetic value. It means the organized manipulation of keys, rhythm, rhetorical figures…… so I think the affective response should be mentioned as well as aesthetic properties and aesthetic value when discussed an affective response. Besides, since classical composers during the Baroque era were successful with advanced mastery of all elements of composition, and the aesthetics of classical music has focused on aesthetic

content such as relationships between music and our inner experience, the temporal nature, and the tradition of tonal harmony, therefore, I think when talked classical music we should emphasis the aesthetic response. But now, I know that most of the current students hardly involved in the music world or listening to music.

Researcher: What do you believe would be a suitable balance between the affective responses and cognitive responses in terms of music teaching and learning?

Mr. Men: I think cognitive responses, I mean knowledge, should be the primary purpose of any courses from primary to higher music education. Regarding the music cognition, on one hand, knowledge can learn from textbook, on other hand, I can teach something for them, however, ideally, I guide students to gain knowledge to build processes not a knowledge deliver. But knowledge is not only used for remember and store, but it is worth considering how to transform the learned knowledge into application. Knowing the knowledge application will make a contribution to students' growth and their future. I prefer discussion to deliver knowledge, as an adult, they should have own thinking and learning ability, as well as use their perspectives to deal with the problem, so I would like to guide them how to overcome and figure out the solutions when they encounter problem. Knowledge is gained do not simply "receive", rather, they actively construct knowledge through interacting with the teachers' instruction, social, cultural context. …I hope my role is being a facilitator, coaches, and guides for students' knowledge building processes.

II. Questions on considerations in pedagogy adoption and assessment methods

Researcher: In what ways do you normally prepare for your teaching (i.e. teaching target, textbook selection)? For example, do you prepare different listening materials or learning resources to generate ideas before your class?

Mr. Men: I bring my opinions and plans to write this textbook for this class, I collect audiovisual materials presented musical piece as much as possible. Although there are many kinds of music history offered for music majors, it may not be able to fully meet my teaching objects and students' taste. Moreover, because recording was made by different players, so it is a vital element for the quality of version, therefore, I very seriously choose the listening clips. Music pieces I have selected, might be you are familiar with that, I want to show some famous and classical clips for you, otherwise, I am worried someone is distrpedagogy or reject listening. Also, I guess, if you are familiar with some pieces, you would like to enjoy yourself to listening and will benefit from musical atmosphere and your aesthetic experience.

Researcher: How many steps organized in your teaching process?

Mr. Men: Firstly, the overall course goals help me to determine what kinds of knowledge are needed; furthermore, having a clear sense of overall goals often helps me teach flexibility classes in limited time. The next point is that clear teaching plan will not need to rely on too much novelty and variety, which intend to keep the course interesting. Since the whole teaching purpose and instruction will provide many opportunities to engage students' interest and participation. Beyond planning what to teach, plan how students will interact with subject matter auditory, I have to plan activities that meet the active learning and concrete thinking abilities of students. I hope my instruction enable student to apply knowledge to new activities and real situations while helping them make reason aesthetic experience……so when I make an instructional decision, all the instructional making directly with my planning habit and education value or teaching value, the later influence my teaching career for a long time. Work to understand my students and incorporate teaching strategies into my teaching. I prefer to communicate with students to ask them what happened during their life. I usually seek challenging and interesting music listening pieces and would expect the organization to satisfy students' needs.

Researcher: Are you considering students' music interests when you are planning for your work?

Mr. Men: I have to maintain interest and help students internalize the concepts, as a result of that students could on the prowl to find additional ways for their learning to experience different situation.

Besides, I have taught for around 20 years, I found that some students cannot keep good gesture or habits in class such as moving constantly, crossing arms, intertwining his fingers, moving his head from side to side…….and others sat virtually motionless or distract by something……I also found recent year more and more students cannot involve in music and listening to music. On the one hand, good listening habit will help students' learning; on other hand, good habits will support students involving music learning, more students love music not just complete their tasks.

Researcher: Students are not interested in what teacher have provided and taught, how do you deal with that?

Mr. Men: Student relied fully on what I have provided and they expected me to give them everything, I have to talk a lot during the class with less communication with them. For my

own works, giving students a hand when they need the help immediately and praise or show approval quickly for them, is not have to fall solely on the teacher, I hope to become a facilitator of information rather than the primary source of information. So in my class, I use "analogical" or "metaphorical" devise innovative instructions and refine students' understanding of some concepts, as well as combining disparate ideas to exposure analogical and metaphorical thinking. Additionally, the power of the imagination is very important in music listening, because imagination could break away from perceptual set and then to restructure or structure new ideas, thoughts, and feelings into novel and associative bonds. I believe that listen to music is not necessarily something you want to express to explain the music, but the music experience is bound to make some sort of expression (or accept the expression) is satisfied. Since music has its own narrative logic and structural features if we can keep attention on listening the structural elements, however, if we're interested in some elements you we will have a greater understanding in music.

Researcher: How do you evaluate students' studies?

Mr. Men: Currently, the assessment I think, might be quizzes and paper examination in class is the best choice to motive undergraduates for learning. Compared with past undergraduates, students in the new times are reluctant to receive what teachers taught and read books for self-learning, I am disappointed with current situation, only is examination works for students, they would like listen to my class. In the future, I would like to care my students' needs and requirements, bring some interesting things to my class and share with them, as well as providing more chances talk with them get their inner voice.

III. Questions on influences upon your beliefs and pedagogies during teaching

Researcher: What influences will influence your teaching? For example, a) personal characteristics: personality, working habit, etc, b) social environment: cultural, classroom environment, students' performance, and c) any other factors

Mr. Men: I agree with that Chinese culture has a positive view of music and its effects on people. Confucius believed that music means enjoyment and happiness, also music serves the function of joining people together in harmony. Confucius believed that music means enjoyment and happiness, also music serves the function of joining people together in harmony. A Chinese custom for students to give cultural knowledge through teaching to students in order to ensure interpersonal harmony and unity. However, under these concepts of traditional Chinese culture, students in higher education are taught to be humble and they should never say or feel that they are good. However, under these concepts of traditional Chinese culture,

students in higher education are taught to be humble and they should never say or feel that they are good. It is obviously found that both students in mainland China and HK are not looked actively involved in class. I am afraid an achievement -oriented might be limit the space for attending to the emotional needs. It is obviously found that both students in mainland China and HK are not looked actively involved in class.

Researcher: What difficulties constrain your teaching during class? For example, teaching resources, equipment, students' distrpedagogy, funding support

Mr. Men: As you know, learning environment especially for music majors, listening climate is very crucial for their studies since only do we listen carefully and then we can analyze, identity, compare……so can you image something disrupt you're when are you listening? Although I have tried my best to require classroom with good equipment, however, I am disappointment with what our department have offered, so I have to move my attention to play the good quality music clips for them. As a result of that, how can I require to students for active learning? It is stupid! When classroom climate is positive, they have pay attention on learning, the climate is orderly, and all students feel as we wanted and welcome, therefore, I have to require department could provide……..in which students can afford to be emotionally vulnerable, and they would like to participant to risk engagement such as post their opinions, giving creative ideas, taking an example, complete assignments…….also, students feel emotionally connect to my and other students.

IV. Questions on attitudes towards building a learning environment

Researcher: How do you build a learning environment? What difficulties do you need to overcome? e.g. interpedagogy between teacher and students, harmonious class environment, improvement on pedagogy

Mr. Men: Learning environment especially for music majors, I am pursuing the harmonious relations in which generate positive class atmosphere as well as seeking good learning outcomes for me and for students. The harmonious relationship between teachers and students have a positive impact. I am very sorry about equipment quality with a little noise when listening, I have to try to request and argue with staff, no results……so I really hope students could understand me….I will endeavor to acquire one……maybe in next semester sometimes. These equipment are old and not repaired for couple of years….but my ideal listening environment in the classroom is quite and orderly, no teaching will be effective if the listening environment is negative, and classroom management problems are more likely to occur in a bad climate……

Appendix G: Transcript of the Interview with Dr Sun

The interview be recorded by a tape recorder and a transcript of the conversation will be transcribed from the audio recording. The respondents are invited to check the transcript carefully before writing the report to provide a comprehensive answer to each of the questions.

The questions are categorized into four aspects, namely, (1) perspectives concerning affective responses, (2) considerations in pedagogy adoption & assessment methods by two teachers, (3) influences upon your beliefs and pedagogies during your teaching (4) a learning environment. Both of two teachers wish to express his gratitude to all and would like to make an contribution to this research.

Four dimensions included in the interview are as follows:

I. Questions on teachers' perspectives concerning affective responses during music listening?

Researcher: Do you agree with that affective responses can be nurtured? If you agree that affective responses could be nurtured it is possible, what is your perspectives toward the affective response? a) If not, why not? b) If yes, why and how this can be done?

Dr Sun: Yes, it could be nurtured. Affective response reflects someone's feelings but not indicate understanding, however, as undergraduate student, learning knowledge is the primary purpose and it is also pave a way for further understanding; cognitive response implied understanding but not imply positive attitudes and active motivation, so both of these two responses need to get together. If students do not know what it is, it is hard to nurture them and to evoke students' enthusiasm and encourage students involved class activities. I usually try my best to plan my curricula based on what students need and what they interests,

but I prefer to encourage them to contact foreign culture and information and social bonds, I have open-end schedules with longer time blocks permit them to ask questions and I figure out a wide variety of teaching strategies, in on word, to represent the maximum levels of motivating students learning…..

Researcher: What is your understanding of affective responses, are they relate to aesthetic or emotional responses?

Dr Sun: Affective response reflects someone's feelings but not indicate understanding, however, as undergraduate student, learning knowledge is the primary purpose and it is also pave a way for further understanding; cognitive response implied understanding but not imply positive attitudes and active motivation, so both of these two responses need to get together. If students do not know what it is, it is hard to nurture them and to evoke students' enthusiasm and encourage students involved class activities. Like Renaissance and Baroque music, the late fifteenth century and the whole sixteenth century, composers sought to convey the feelings of texts through using specific intervals, melodic contours, contrapuntal motion and other approaches to do so. Therefore, I hope everyone have your response or feelings during or after the music excerpt end, and to ask yourself how about your feeling is or if your mood has changed after listening session, besides, I will ask some of your opinions to what the extent you could perceive the composer's intent, for example, you could use one or more adjectives such as spiritual, dark, sentimental, lyrical, happy, and others to describe your personal feeling, what is kinds of mood do you have….

Researcher: What do you believe would be a suitable balance between the affective responses and cognitive responses in terms of music teaching and learning?

Dr Sun: To be a teacher, delivering knowledge is significant for the whole curriculum development, also I hope every student could like learning music through my class, I have to figure out effective approach rather than a continuously quick pace. I think cognitive and affective is a whole process, I usually emphasize the cognitive-affective integration. For example, the instructional making aims at students' status and learning motivation, that is why so the diversity of assessment strategies in my schedule, during all the assessment process not only to deliver knowledge but also motive students for engaging learning. So I think cognitive cannot separate with affective responses.

II. Questions on considerations in pedagogy adoption and assessment methods

Researcher: In what ways do you normally prepare for your teaching (i.e. teaching target, textbook selection)? For example, do you prepare different listening materials or learning resources to generate ideas before your class?

Dr Sun: Firstly, the overall course goals help me to determine what kinds of knowledge are needed; furthermore, having a clear sense of overall goals often helps me teach flexibility classes in limited time. Although music as an expression of the culture of the Renaissance, I still introduce briefly a history of musical style, firstly, I will describe how composers' attitudes toward the composition. Renaissance and Baroque music have an important period in Western music, in my class, I will explicitly explain the musical works, styles, genres, and ideas that have proven most influential and significant. However, it also introduces how it has changed from religious music to secular, from serious to humorous. Moreover, bring some questions into your study, not only remember some historical event, knowledge, and other what I have emphasized on but also simultaneously thinking some questions, such as why do we use a seven-note diatonic scale? Why do we have notation system with lines, staffs, and note-heads? I usually try my best to plan my curricula based on what students need and what they interests, but I prefer to encourage to contact foreign culture and information and social bonds, I have open-end schedules with longer time blocks permit them to ask questions and I figure out a wide variety of teaching strategies….. As you know, part of questions can only answer historically and know the origins of these increase your understanding. So I give one required textbook *Burkholder, J.P.,D.J., & Palisca, C.V. A history of Western music. New York: W.W.Norton* and other five general references.

Researcher: What strategies do you used during your teaching for students' learning?

Dr Sun: More and more undergraduates only just read what I have provided in class or assignment, some of them suggest me to offer more to read, I am collected many resources and information in a readable way with multiple opportunities for students' reading, last year I brought several music history book with Chinese version from Taiwan and mainland China. I guess that depend on the limitation of language or the numbers of vocabularies, might be Chinese read and understand easier for them to read, anyway, no matter what kinds of approach enable student for learning, I would like to help them to get them. Except library music shelves, music department open one music learning center for all the music majors and staff, these books are new and classical. Regarding the teaching materials, I think, to my best to offer good quality music for listening, also I like to use Web sources mostly since it could save my teaching time and is very convenient for sharing. To meet my teaching purpose and I

really hope my student to understand music, to have a good experience, I invite others to teach and let students know what is the really sound of music in this period, singing by ourselves exactly have deep experiences, which is totally different experiences compared with listening from CD. I am not good at choral training and singing, so I have invited someone else to help me do that.

Researcher: How do you evaluate students' responses?

Dr Sun: Based on the students' daily learning, I think to improve and encourage students' self-learning ability and using diverse assessment approaches. However, I am not intend to evaluate how about their performance skills, grades given through the attendance of performance and the application of what you have learned, you can play with instruments, or singing solo, or have a choral in at least three voices, the selected repertoire and special needs could have consultation session before the final group performance. Firstly, I try to meet objectives and the knowledge of the curriculum; second to use the possible assessment tools and the organization of experiences and situation, and last to the actual application. For example, as I said before, the mode of theory- listening-performing enable students involved more activities to bring them some experiences. Group discussion and performance could reveal students' learning outcomes, cooperation abilities and if they have a real understanding of music with intensive study and listening, also let me know whether they wish to pursue a music career. For me, depend on students' performance and grades I can immediately adjust my teaching schedule and framework in the way of structuring curriculum. Beyond planning what to teach, plan how students will interact with subject matter auditory, I have to plan activities that meet the active learning and concrete thinking abilities of students. Work to understand my students and incorporate teaching strategies into my teaching. I prefer communicate with students to ask them what happened during their life. I usually seek challenging and interesting music pieces, I expect to organize my curriculum to meet students' needs.

Researcher: I have found a variety of class activities held by you, why do you design them?

Dr Sun: As what you have observed, the approach of singing the score before listening. Because music is a language, every note composes a music work, we can use music to show a feeling, ask questions, or enjoy it. To know the note is first that would help students understand music meaning better. Listening is an active process, I know some of the students could not actively thinking about the sound, part of because of they are unfamiliar with the music, so I present the score and then let students read them in order to have a fundamental understanding. The singing score is the main task during my class, students' performance

also take consideration for their grade.

Another one is theory-listening-performing model, students usually have negative emotion toward the boring knowledge, and also not care about what the textbook or I talked. Admittedly, the textbook or PPT slide reflects a strong grounding in current theories and research from scholars or the outside the field of musicians, so I have to come up new ideas to improve classroom climate or increase students' motivation. The effectiveness of theory-listening- performing model I feel "smart" than before, I found most students have not clear evidence to escape listening or quitting this class. In this model, to help them experience and increase their motivation to learn, once they get used to the process they will automatically receive to have more pleasure in their learning or thinking. At the same time, this model is one of the parts of supporting positive classroom climate for learning. Theory learned through hard working, performing is easy for express themselves, they know how to apply and they are willing to offer their thought and ideas in a flexible environment, simultaneously, each of them promote a spirit of cooperation with their classmates rather than completion and comparisons among them.

Researcher: Do you think, students would like to join e these different activities or receive such assessment approaches?

Dr Sun: To be frankly, it is exactly students do not like listening, this issue confused me for several years I still want to figure out and intend to solve this problem in my future career. Firstly, I encourage students to go to concert have listening experiences, Hong Kong cinema and opera performed almost everyday and have special repertoire and others activities playing for audience, for example listening to the same music work-- Beethoven's Seventh Symphony in concert and in class, if the concert come to end abrupt end in the middle of the work, we suddenly realize that it has not come to an end, however, if we listen to it in class it is not clear to identify when the ends come to unless you very familiar with music scores. Besides, like some religion music pieces in Renaissance period, if we just look at the score only, it has no voice to give sound to the symbols on the page, how could I let students involved the music world? As a result of that, depend on the limited time and resources in the class schedule I have to figure out which approaches work for students, I also think students should benefit from social resources and participant more activities to access to more styles of music.

IV. Questions on teaching and the major difficulties in their teaching

Researcher: What influences influence your teaching? For example, a) personal

characteristics: personality, working habit, etc, b) social environment: cultural, classroom environment, students' performance, and c) any other factors

Dr Sun: I prefer students' holistic development and application of what they have learned. I usually tell when students do not know, ask when they should already know, and to show when they do not know how, having them perform to show how well they listening and do, my ideal education concept is students through their undergraduate level studying, they have active learning attitudes, critical thinking ability, and creative thinking…in the word of a mixture of performing, listening and analysis. Making a plan for each lesson is very important. In turn, this sense of overall structure and direction also helps give me confidence that helps me when students aren't very responsive or when an activity doesn't quite go as planned. I can provide alternative explanations depend on my scheme and to assist students in relating material with their individual situations. I also want to enable students to become independent learners. With my guidance, students can be encouraged to dig deeper and to explore the unknown area to support their ideas, comments, and feelings. Giving student self-responsibility rather than behaving correctly in class and toward whether students use what they have learned on their own, also I am transforming a teacher-lead activities into an interdependent discovery through students' performance, I have responsibility for students' every pedagogy and leading or following.

Researcher: What factors constrains your teaching during class? For example, teaching resources, equipment, students' distrpedagogy, funding support

Dr Sun: I think lot of factors influence my work, but in my opinions, such as the working habits, I early arrived in class is my habit and attitude toward teaching for almost twenty years, I like that, and I usually working hard until morning and come to class on time. Moreover, my education background linked directly to my daily experiences and aligned with standards, which would be more likely to influence instructional practices and knowledge gained. As my teacher in U.K. taught me that, when I teach music history in Renaissance and Baroque period, but not just mean knowing history, but knowing what to teach and how to teach it, I want to equip younger generations to become thinking, productive members of society, as well as to expect actively for learning ('internationally competitive') for whole person development and professional competencies and skills. In order to deliver quality learning experiences, I must be at the forefront of knowledge in my areas, and for this reason, to be involved in scholarly activities required to inform teaching. My education experience would provide me to deal with the matter that how to strengthen students' learning effectiveness, how do instructional practices relate to the subject matter and how students understand it, and how to transform teachers' content knowledge of the subject to students.

IV: Questions on attitudes towards building a learning environment

Researcher: How do you build a learning environment? What difficulties do you need to overcome? e.g. interpedagogy between teacher and students, harmonious class environment, improvement on pedagogy

Dr Sun: Coming to know my students is same to understand myself; I need to know students' differences and to know students' learning proves to find out their interests. It has a good tonal quality that is more impressive, he might enable you to enjoy life-like surround sound. Regarding the teaching materials, I think, to my best to offer good quality music for listening, also I like to use Web sources mostly since it could save my teaching time and is very convenient for sharing.

Researcher: What are your perspectives toward the interpedagogy between teacher and students?

Dr Sun: Many scholars noted interpedagogy between teacher and students, I think interpedagogy is more effective for maintaining students' attention than are simple lecture, also it allow me to make sure and assess the extent to which they comprehend correctly through communication and discussion, interpedagogy by combining questions also could avoid overloading students' memories. So I have to think carefully about planning my work, it isn't as simple as it appears about interpedagogy; I do not want to make my lecture become a pure lecture. Besides, as one of teaching planning, I invite foreign tutor to teach how to sing the choral, which also meets my teaching purpose and I really hope my student to understand music, to have a good experience, I invite others to teach and let students know what is the really sound of music in this period, singing by ourselves exactly have deep experiences, which is totally different experiences compared with listening from CD. I am not good at choral training and singing, so I have invited someone else to help me do that.

Researcher: How do you create a positive classroom environment?

Dr Sun: A positive classroom environment is important for all students, if not, it will influence my decision-making process, curriculum work, communication with students as well as my supervision of continuous mentoring. All the equipment brought from U.S. with good quality, I am not worried about that, but I more concerns if students feel comfortable in this learning environment. The creating productive learning environment is mastering the

curricular planning, I have to think clearly how an activity should be carried out, for example, for whom the activity is intended for what purposes……even though the activities hold regularly whether students like that or engage themselves in their learning? I have to ask myself to what extent have I built in my daily activities for reflecting on my planning and teaching? I always thinking these questions in my brain, sometimes I cannot sleep whole night…..learning is active rather than negative, all teaching strategies used to intend to motive student put into active thinking, actively listening……therefore, learning environments created need teacher and students to become independence, collaboration, and high expectation.

Appendix H: Observation Notes and Personal Reflection of the Classes (SCNU)

Lecture 1 September 17, 2015

One class lasts one hour and half in Mr. Men's class for undergraduates (Junior)

- ✧ At the beginning of this class, Mr. Men introduced roughly the teaching content and textbook they used to students prior to emphasize the quiz and final examination. Secondly, he emphasized some issues including teaching purpose, expectation for students such as did not play phones in class, did not chat each other, assignments submission on time, arrived to classroom punctually and etc. When mentioned the assessment, he said "dear students, after one-semester learning in this class, I will give all of you two tasks to take. Everyone suppose you all know quite a lot about music, firstly, you try to examine yourself what you already know and, secondly how can you apply what you have learned in your future job? Please give me a specific example, e.g. from one composers' music pieces, I have learned and how builds on that, then how to organize the melodic structure, rhythm and meter".
- ✧ He paid much attention on teaching equipment, he was not satisfied with equipment in class and complained with enquires. However, he still would transmit positive tone toward standards for learning.
- ✧ He also hoped that students could actively participant his teaching, not push everyone did that, but just to be voluntary.
- ✧ He explicitly his teaching purpose and the fundamental attitude to music of the time had to take into account, not only the composers, whose nationality, names, but also experience the Classical aesthetics and beauty, one of this expectations is to understand music have experienced the huge diversity and constant change that characterized usic during this period.

Lecture 2 October 22, 2015

- ✧ He firstly introduced patterns of eighteenth-century that came from the legacy of seventeenth-century achievement in science, math and philosophy. The conceptions have experienced great difficulty in accepting the new science to the world and to God. Men's minds wrought by some new approaches to science….
- ✧ He analyzed the differences between seventeenth-and eighteenth-century though, and

gave an example of John Milton (1608-1674)'s epic poem "*Paradise Lost*" (1667), because this poem led to the conception of a rational universe in which the earth and the other planets, and other physics. He hope students cannot separate music with other historical backgrounds when they are learning

- ✧ Mr. Men said that he like research aesthetics and philosophy in both Chinese and Western, so he prepared some materials about philosophers' opinions about word, arts… He told students, many musicians were as philosophers and to formulate and transfer their ideas in this period, and both musicians agree on the moral purpose of music, follow that, he said the moral goal was to make listeners love the good, and the virtuous, and to hate evil. Therefore, he thought that arts should come from nature and imitates nature, but he denied the value of simple imitation

Lecture 3 November 17, 2015

This class Mr. Men talked about Mozart's Chamber music for strings.

- ✧ Firstly, he had seven quizzes before his teaching. The scores of quizzes would include the final scores at the end of semester. The quizzes mainly focus on the review for last classes, questions were posed by Mr. Men, students he let students who can race to be the first to answer a question in order to encourage students' learning, he put forward the question with using one modern Chinese word "miaosha", when students heard this word and then laughing.
- ✧ Some of students answer the questions individually, and others answered by one group, no matter what types of answering and feedback, the whole classroom environment became lively and harmony. Most of students were very happy about this style of quizzes. Even though some of students cannot answer well when he standing up, his classmates helped him and told him whisperingly. No matter whatever students' answers, Mr. Men was still consistent with his smiles during the whole process.
- ✧ The last three questions were focused on the composers' pieces, their contributions, students' feeling about this pieces and their opinions. The last three questions were listening to on piece, and then follow-up questions to ask. Regarding to the questions about the individual perspectives toward music pieces, Mr. Men guide students with metaphor, associate thinking to encourage students to speak their imagination, to talk about their feeling after listening. One student talked his opinions about more toward clips of Mozart piano sonata, he talked a lot, Mr. Men gave him an applause, then other students also clap their hands. At last, Mr. Men asked students to imagine how the piano were different with contemporary piano? What the relationship between Mozart's pieces relate to their historical background? No students answered this question, he hope this

question was assignment after classes, and it would be asked before the next time.

- ✧ The class was taught about Mozart chamber music for strings. He talked the historical background about Paris, London, Germany and Vienna firstly, and explained the effect of this growth was to make much easier for German or Austrian composers to be composed by their own languages, then he said "that is why German looked so important for music".
- ✧ This class delivered some knowledge about duets, string trios, string quartets, pleyel with the example of Mozart G.B. Viotti, Concerto NO.23 in G, III

  Mr. Men encouraged students to have metaphor or imagination when listening to music that enables student engaged in music context, one of his classes when he talked the J.S. Bach's BWV 1043 for two violins,

  Mr. Men said: let us close our eyes and makes me think of a wedding processional in a beautiful garden. You would be a bride…..you are waiting for the whole thing to come up….one part of your mind is listening to the music, your heart so exciting….you listening to your heart carefully, and to think of other things…….how about your feeling?

  One of the students emotionally said:

  it is enjoyable and allow the music to come through my hearts at the same time, I think this piece has a richness performance, there is a something….might allow the beauty to come through….

  Besides, Mr. Men noted that:

  music pieces I have selected, might be students are familiar with that, or might not be, the ideal situation is focused on their attention on music elements or does some thinking, all of these brain activities will improve students' mood and emotion, I think they will benefit from a quite atmosphere and peaceful mood.

Lecture 4 December 7, 2016

The topic of this class is piano sonata

- ✧ Class began with comparison between Mozart's Sonata K.282 and Sonata K.310, these two works were composed in Mozart's different life period. Mr. Men gave two examples because of Mozart experienced the miseries, thwarted aspirations and personal bereavement, Mr. Men thought that few artists have had to endure such anguish so many times. Also he noted that no composer is less likely to be autobiographical in music than Mozart.
- ✧ Firstly, he played these two pieces and guide students to find differences in melody, harmony, lengths, sonority, variations, and etc. He analyzed the scores along with

playing the music, sometimes he sang or hum the melody. Also he encourage student to join in analysis. Followed by that he emphasized the accompanied sonatas of this period.

- ✧ At the end of his class, he suggested student to perform these two pieces on piano and to experience the Mozartian styles and differences between Mozart earlier works and later.

Lecture 5 January 29, 2016

- ✧ Before his classes he compared some characteristics between seventeenth-century music and eighteenth-century music, when he mentioned the definition *rhetorical figure*, rare students remember what is it, so he have to review it again and explained "*Brooke's Passion* by Handel should be a good example, the following figures presented in PPT can be found in his music works: such as anadiplosis, epizeuxis, antithesis, hypotyposis, noema, and suspiration. All above these rhetorical figures, I hope student should make a distinction among these examples, and remember them.
- ✧ Then, he introduce some Russia pieces music, he picked the CD Gergiev · Vienna Philharmonic · Salzburg Festival 2005 on Rimsky-Korsakov Scheherazade. Although Rimsky-Korsakov' compositions belong to Romantic period, Mr. Men break the histocial order to present the orchestal and strings charming.
- ✧ After listening, he invited students to decribe each of movement, including medoloy, harmoy, enviornment, colore and shape of whole music. Then, he asked students, if you were a conductor for wedding, which movements would you want to choose for? And if you were a motive director, which movements would you want to choose for? What have your learned compostion skills for orchetration? What the charateristics for Russia msuic styles?
- ✧ Students not actively gave some responses to these questions. Mr. Men had to play it again for students, and analyze, answer these questions along with listneing. During this process, when the music was approching to the climax, Mr. Men speaked loudly to get students' attention and motive them to listening carefully, or sometimes, he used hand gesture to descirbe the melody line while listening along with explaining to students.
- ✧ The assignment for students was to describe Rimsky-Korsakov Scheherazade characteristics: such as shape, size, color, line, structure, form or more specific objects, as well as students' perceptions and aesthetic responses.

Reflection: In his class, he introduced the historical background, musician in society, aesthetic and philosophical perspective toward nature, God, and the relationship between nature and arts in the earlier eighteenth-century. During whole class observation, he still emphasized the music cognition more than affective responses. Students' feeling and interests parts did not take into consider and appear in his teaching. Besides, students reluctantly

involved in learning and listening.

Appendix I: Observation Notes and Personal Reflection of the Classes (HKIEd)

Lecture 1 September 11, 2015

One class lasts two hour and half in Dr Sun's class for undergraduates (Junior) and taught with English

- ✧ At the beginning of this class, Dr Sun emphasized some issues: such as students to take classes on time, if someone was late for some reasons need to explain to Dr Sun, also he will take a recorder if someone get to class late ten minutes. In order to make the quality of learning environment, Dr Sun requested students to submit their phones except laptops into the box on the platform before class beginning. During class, he was not allow student to copy PPT slides, but the class notes is acceptable. Then, he introduced roughly what will be taught in this semester, the different assessment approaches and some problems exist in class along with delivering the handout—teaching schedule.

  This semester he will teach "The Phenomenon of Music in Renaissance and Baroque", he said "Although music as an expression of the culture of the Renaissance, I still introduce briefly a history of musical style, firstly, I will describe how composers' attitudes toward the composition, for example, most composers were limited in creativity or Renaissance compositions are boringly homogeneous; secondly, five sections of the Mass Ordinary are begun to conceive, musical solution for setting many kinds of texts; at last, I want to analyze which composers are the chief advocators in the history of musical style. Music in fifteenth and sixteenth centuries was a time of discovery for Europeans, they are confidence and boldness of Renaissance Europeans allowed them to reinvent, renovate and notions about themselves. As a result of that, a new series of music notations and technique skill appeared in music history".

- ✧ He simply introduced the major characteristics in Renaissance and Baroque period. Such as the polyphonic mass, madrigal and secular song in sixteenth-century, church music in England, catholic church, etc. The listening clip is Exposition / Palestrina: 'Kyrie' from Missa Aeterna Christi Munera, after listening he paid more attention to musical structures, the characteristic features of the music in this period, he analyzed music elements that exist in music and culture of the two centuries, the emergence of principal textures that predominated in 16th century such as imitative counterpoint, homophony, new method for writing polyphonic music, and so on.

When he taught the clef in Renaissance score

Dr Sun: I want to invite some of you to read the note, who can?

Student A: I will try, but not make sure it's right

After students A reading,

Dr, Sun: Good, but I think you should read loudly with confidence, however, two notes you have misread….are all student read these notes together? I will join in to sing it with one same tune

After all of students and Dr Sun's singing,

Dr Sun: This music piece sing in church, do you think God can hear that when you are singing? It is soothing tune, so present your soft voice, please……

Students: Ok, ha hah hah,

Lecture 2 October 16, 2015

- ✧ This class he continued his teaching, gave an listening example of '*Morley: Sing we and chant it*', he spoke loudly more to get students' attention when he mentioned some important points. He analyzed *Morley: Sing we and chant it* mm.1-20, and then let students to sing the melody to analyze the main techniques.
- ✧ Dr Sun explained "English Madrigal in comparison to the Italian form had smoother counterpoint. There was more focus on vertical relationships to chords and the harmonic structure. Sing We and Chant it has many characteristics of the late Renaissance period. The work is very structured. It is sectionalized between homophonic writing with little imitation, and the words ''fa, la, la'' refrain which is a trad-mark of Morley. The whole structure was generally thicker in texture and focused more in melodic emphasis than the harmonic nature of the English madrigal. He continued said "English composer of the early fifteenth century formed a music of strong formal design, and English church music made a strong favorable impression at important meetings on the Continent……English as well as the Europeans gradually stop to write motets, English composers came to depend less and less on plainchant models in setting texts".
- ✧ Also, sometimes he questioned "after listening to this musical output, could you please tell me what makes these excerpts unique? Which bars could manifests its unique characteristics in melody, harmony or rhythm……."
- ✧ Followed with that, Dr Sun continued that composers of vocal musicians endeavored to express in their melodies that rhythms, infection, and meanings of the words, as well as the power of music to evoke emotions.

Lecture 3 November 20, 2015

- ✧ There was one student late for class after class begins ten minutes, Dr Sun seriously ask him and said "I usually working hard until morning and come to class on time, why are you late again? I also suppose you are working hard as me last night, I hope you come to

class on time, or I will think you miss this class. I hope you are not to be taken as precedent".

- ✧ New styles in the seventeenth century was taught by Dr Sun, he introduced the definition of *polyphony*, basso continuo, monody and recitative, dissonance, solo voice, even opera.
- ✧ Dr Sun said "In early eighteenth century such as composers like Vivaldi and Bach, notably their focus on moving the affections (emotions)", so his period is an innovative and outpouring times.
- ✧ Followed that he give another two definitions of *polychoral* which mean for more than one choir and *polytonality* that means the simultaneous use of two or more keys, each of them in a different layer of the music, and then he introduce the concept of *point of imitation* which means two or more parts enter in imitation in a polyphonic work".
- ✧ A series of similar or closed definitions or key concepts are connected along with some examples presented in PPT slides. As well as Dr Sun picked up a clear example for students for explaining some important key definitions or concepts patiently, or sometimes he played for student used the piano to present sound effects.
- ✧ The listening clip is *Bach: Magnificat* on one hand, Dr Sun want to compare the styles with its predecessor, the Renaissance, on other hand, to understand Bach' pieces. The first time played on Youtube, the second time play with CD.
- ✧ Dr Sun let students share their experiences in and after class, or cooperation and group works for their assignments.

Lecture 4 December 20, 2015

- ✧ This class dived into two parts, first part is taught class and summary; the second part is invite Dr Michael Ryan for conducing student' choral to sing one piece in Renaissance period. Student' choral performance will take into their final scores.
- ✧ He summarized what have taught before in this semester along with ask -answer question with students to help them remember and recall some important points. Students' seemed to actively response his questions, some of students put their hands to ask some confused knowledge and evidence and hope Dr Sun's explanation.
- ✧ The second part is Dr Sun invited one English choral expert- Dr Michael Ryan to coach students' singing. He came to class have two times and his coaching around 15 minutes before class ends, he mainly instruct how to sing well the choral works of Renaissance and Baroque period, such as correct the quality of sound, modify some wrong notes in different voices, try to keep the balance among female and male, to divide the different choral groups, to make a harmonious sound effect……When the coaching is processing, Dr Sun stood aside or close to piano since students have needed the of piano, sometimes

he accomplishment melody when students singing.

- ✧ Dr Sun asked student to do group work for cooperative learning in and after class.

Reflection:

- ➢ Dr Sun always arrived in classes around at 8:30 am to prepare for classes beginning at 9:00 am.
- ➢ Sometime, half of the students during class cannot listen to music carefully, part of them played with somethings or chatting with others, part of them whisper to each other, while a small numbers of students would like choose seated in the first or second seat could listen to teacher and music.
- ➢ Music playing with good quality sound equipment.
- ➢ Dr Sun prepared sequences learning activities and experiences that lead to purposeful learning involving knowledge, understanding, and skills.
- ➢ In his class, he usually used *conjunction* words frequently to organize his classes logically and to guide student for learning such as “now”, “firstly”, “secondly”, “next”, “then”, “last” and others, therefore, his class followed step by step under his class schedule.
- ➢ Interaction between teacher and students is not just focus on the classroom face-to-face, much interaction happens in E-model platform offered by HKIEd E-learning, students can submit their assignment to pose questions through using this platform, teachers and classmates could answer their questions, share information and give feedback.

Appendix J: Letter of Gratitude to the Interviewees

SU YAN
Postgraduate
Department of Creative Arts
Hong Kong Institute of Education

Dr Sun Ming /Mr. Men
Associate Professor, Department of Creative Arts
Hong Kong Institute of Education
30 April, 2016

Dear Dr Sun /Mr. Men

Transcription of the interview held on 30 April, 2016

Thank you so much for offering the opportunity to talk with you concerning your teaching in music education. I was enlightened by your opinions in some aspects and I am sure I will be mostly benefited from your interview to my study. I will place your name in my EdD dissertation for acknowledgement. In case your data is utilized in my publications, I will send you a copy for your reference. Attached please find the transcription of the interview for your review and reference.

Would you please kindly inform me any discrepancy in the transcription by writing directly into the script to me at your earliest convenience?

You are also free to change any ideas in the script by sending me your ideas through email. Thank you again for your generous contributions to the research project.

Best regards,

_____

SU YAN